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WINDSOR CASTLE, DECEMBER 10TH, 1892.

"The Meister Singers have just given a performance before the Queen at Windsor Castle by command. The Duke of Edinburgh had heard the quartet at Plymouth recently, and at his Royal Highness's instigation they were summoned to Windsor, where they sang in the White Drawing Room a selection of glees before Her Majesty and the Royal suite. The Duke of Edinburgh was present, and took great interest in preparing the programme and in pointing out the beauties of the music to the Queen. He afterwards presented the singers to Her Majesty, who was so pleased with the performance that she said, 'The four voices are lovely. I am quite charmed with your singing.'"*—Pall Mall Gazette*, December 15, 1892.

"The Queen gave a charming musical entertainment on Saturday evening to the numerous and illustrious party assembled at Windsor Castle. Included in the Royal circle were the Prince of Roumania, the Duke and Duchess of Edinburgh and their daughters, and Prince and Princess Henry of Battenberg, while Her Majesty's other guests and the ladies and gentlemen of the Royal Household in Waiting were also present in the Drawing Room to listen to the Concert. The programme included a selection of vocal pieces, performed by the Meister Glee Singers. The clever Anglo-American quartet had not previously sung before the Queen, and now owed that honour to express recommendation of the Duke of Edinburgh, who on a recent occasion was much impressed by their talents. Her Majesty was greatly pleased, particularly with the musical jest entitled 'An Italian Salad.'"*—Daily Telegraph* (London Day by Day), December 12, 1892.

ST. JAMES'S HALL, LONDON.

"These genuine artists, gifted with exceptionally excellent voices, are masters of all styles of vocalisation, and not only in concerted pieces, but also in solo passages, they sang with a purity of intonation, a distinctness of enunciation, and a command of all kinds of expression, 'from grave to gay, from lively to severe,' which gratified skilled musicians as well as the amateur public." *—Sporting and Dramatic News*, January 30, 1892.

PROVINCIAL TOUR IN OCTOBER AND NOVEMBER, 1892.

BIRMINGHAM.

"The Meister Glee Singers repeated their triumph of last season. Anything more finished and delicate than the singing of these four gentlemen would be difficult to imagine. No such singing in our time has ever been heard. The Meister Glee Singers carried all before them." *—Birmingham Mail*, October 4, 1892.

"We really think the Meister Glee Singers carried off the vocal honours of the evening. . . . The performances of the Meister Glee Singers were a series of triumphs." *—Birmingham Daily Post*, October 4, 1892.

BRISTOL.

"In a city like Bristol, where male voice choruses are noted for their fine singing, such beautiful voices as those possessed by the Meisters are specially prized. More lovely singing than that heard on the Colston platform could not be hoped for."

"The Meister Glee Singers achieved a veritable triumph." *—Bristol Times and Mirror*, October 5, 1892.

HANLEY.

"Bracketed with Madame Nordica came the Meister Glee Singers. There is a peculiar charm about voices in harmony which defies definition. Be the number four or five hundred, we are conscious of a feeling of delight in hearing them. But when we have four men, with voices of more than average merit, and trained to sing together, giving us moreover music to which the most fastidious musician may attend without losing his self-respect, then we are indeed happy. All this the Meister Glee Singers gave us, and the audience was not slow to show them how highly they were appreciated. The programme contained four items to be rendered by them, and these, it is almost needless to

say, were extended to seven, which would certainly have been eight had 'Tom, the Piper's Son' held any other position than at the end of the Concert." *—Staffordshire Evening News*, October 7, 1892.

SUNDERLAND.

"But the Meister Glee Singers were the gems of the evening. They were delightful." *—The Lady*, November 3, 1892.

"Perhaps the greatest revelation was the Meister Glee Singers. Altogether the Meister Glee Singers were the feature of the Concert." *—Sunderland Echo*, October 14, 1892.

HUDDERSFIELD.

"The Meister Quartet, however, raised the first genuine burst of enthusiasm. . . . Their performances were amongst the best of the evening." *—Bradford Observer*, October 10, 1892.

DERBY.

"There can be no doubt that the most popular items on the programme were those contributed by the Meister Glee Singers." *—Derbyshire Advertiser*, October 20, 1892.

EDINBURGH.

"The Meister Glee Singers, with their perfect art, gave great satisfaction." *—Musical Times*, London, December, 1892.

"To many of the audience the most acceptable items in the programme were the contributions of the Meister Glee Singers." *—Scottish Leader*, November 1, 1892.

IPSWICH.

"The prospect of hearing the Meister Glee Singers caused a great rush for seats. The house was densely packed. They sing with exquisite pathos and perfection of harmony." *—Suffolk Chronicle*, Nov. 12.

"The art of which they are supreme masters. . . . To their united efforts much of the enjoyment of an eminently enjoyable Concert must certainly be ascribed." *—East Anglian Daily Times*, November 9, 1892.

MANCHESTER.

"Chief of the vocalists were the Meister Glee Singers, who had been unable to keep their prior engagement with Mr. Barrett owing to a command to sing before the Queen at Windsor Castle. . . . The Meister Glee Singers have on several previous occasions delighted Mr. Barrett's patrons with their perfect vocalisation, and it is a matter of regret that no further opportunity of hearing them in Manchester during the present season will be afforded. Besides several songs their concerted pieces called forth the utmost enthusiasm. Few more piquant vocal compositions exist than the musical jest, 'An Italian Salad' (Genée-Perkins), and it was rendered with great success. To the inevitable encore the party responded with 'The Old Folks at Home,' the solo having an imitation vocal banjo accompaniment, startling in its realism. The humorous glee, 'Little Jack Horner,' one of Caldicott's productions, created even greater pleasure. Spontaneous laughter was heard in all parts of the room, and a boisterous encore resulted, to which the singers responded with another humorous glee, 'Down in a flowery vale.' As a quartet these four gentlemen, Messrs. Sexton, Hast, Forington, and Norcross, have no equals. Their singing is pure music. What a treat it would be to hear them take the whole of a musical service at the Cathedral." *—Manchester Examiner*, February 13, 1893.

EDINBURGH.

"The audience appeared to find the greatest pleasure in the music provided by the Meister Glee Singers, a party of four gentlemen who have appeared already several times in Edinburgh, and never without signal success. The perfection of balance and of blend, the unanimity of attack and movement, the beauty of tone and variety of expression attained by this quartet are things that literally beggar description. They have to be heard to be appreciated. Whether in the serious or in the comic line, the singing of this party is quite unique. The part-songs, 'In Absence' and 'My Angel,' and the humorous 'Italian Salad' were so much enjoyed that the party had on each occasion to sing again." *—The Scotsman*, February 18, 1893.

ADDRESS—THE MEISTER GLEE SINGERS, 36, Shaftesbury Avenue, W.
Telegraphic Address—"ENSEMBLE, LONDON."

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(BARITONE)

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Solo Violin—

MR. W. H. HENLEY.

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"The English Concert Party, directed by Mr. Walter J. Evans, gave the first provincial rendering in the Town Hall, and must be complimented on the success of the presentation of the opera."—*Birmingham Daily Mail*.

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"FALSTAFF" AND THE LAND OF SONG.

"WONDERFUL thing steam, Sir!" It has long been admitted that the man who offers this remark can lay no claim on the strength thereof to the possession of original thought; but it is a proof that he thinks, and an intellectual exercise of any kind is creditable. Wherefore I am not ashamed to take up the words as I look back upon a recent journey to Milan. Leaving Dover early in the afternoon of one day, the late afternoon of the next saw me in the Lombardian capital, after traversing France and Switzerland, climbing up or burrowing through the Alps, and descending to the plain of Northern Italy. That was something, but not all, nor even the most. Greater than the geographical distance achieved was the gulf crossed from the life of London to that of Milan. I need not describe the first to any reader of these words, but in what it lacks the second consists. It is hard to conceive London in the position of the Italian city, which had one thing chiefly on its mind, and that thing—an Opera. There may have been thoughts, regrets, even despair, concerning the troubles of the Roman Bank, but there was stronger feeling regarding "Falstaff"—latest work of Italy's greatest master, for whom expectant gazers waited day by day if haply he might be seen passing to and from rehearsal. This source of interest, however, was, so to speak, accidental, and, certainly, transient. The permanent differentiation of Milan from our great, material London is its easily recognised atmosphere of artistic life. With opera-houses in full work, with the scales and roulades of countless vocal students audible in otherwise quiet streets, with the shifting groups of operatic artists—ever hopeful, apparently never realising—in the Galleria, and with frequent snatches of tuneful song from light-hearted wayfarers, ignorant of such ditties as "Tar-ra-ra" and "Knocked 'em in the Old Kent Road," it was impossible not to reflect upon the change, or to question the "wonderful" in the agent which brought it about so rapidly.

The time for the production of "Falstaff" had been approximately fixed before I left England, but on arriving in Milan I found the precise day still undetermined. A placard on the walls of La Scala promised the work "next week," and several days passed with "next week" still conspicuous. The eyes of every passer-by sought that placard. It was equivalent to the bulletin which, in cases of emergency, communicates with an anxious public. At length a new one appeared, and word passed round the city that Thursday, the 9th ult., had been fixed upon for the interesting event. This left me an interval of several days in which to search musical Milan for things new and strange. La Scala, one night, offered the first two acts and epilogue of "Cristoforo Colombo"—a prize opera called into being by the recent celebration of the discoverer of America at Genoa. I forget how many thousand francs were won through this work by Signor Franchetti, its composer, who is said to have a large private fortune, and to esteem the first fruits of his talent even more than the wealth he has inherited. Judging "Cristoforo Colombo" by what I heard of it, the adjudicators of the prize could not have had a choice of the very best talent known to our time, and were I called upon for a formal criticism of the opera I should arraign it on several grounds. It is terribly long, for even the portions given at La

Scala took up the time of many complete works. There is much in the libretto which could well be spared from a lyric drama designed to celebrate a specific achievement. By the way, the name of the librettist does not appear on the books used at the theatre, for the reason, it seems, that he and the composer have not, in certain matters, seen precisely eye to eye. The gentleman may some day be rather glad than sorry regarding this concealment of his identity, for what could have made him write an epilogue in which the illustrious navigator moans and weeps, goes mad and ramps about the stage, then becomes exhausted and dies before the tomb of Queen Isabella, I cannot for the life of me conceive. A mad baritone with the stage to himself through a quarter of an hour (save for an attendant who exhausts the pantomimic resources of sympathy) is a surprising and disquieting phenomenon in days when even a distraught soprano is "most tolerable and not to be endured." But we need not fear a recrudescence of operatic lunacy through the example of *Christopher Columbus*, from whom, after a few moments of questioning observation, one prays to be delivered evermore. The first two acts, which concern themselves with the discovery of America and circumstances antecedent, are spectacularly and dramatically good. A procession of the dignitaries to whom *Columbus* submits his proposal, and by whom it is rejected, gives life and colour to the first act, which reaches its dramatic climax in the scene where the hero, as he emerges from the Council, is derided and set upon by the mob. The second act passes wholly at sea, and shows the mutiny of the crew, and the discovery which transforms them from rebels into the even more objectionable creatures who worship success. Franchetti's music is, in large measure, equivalent to scene-painter's work. Its best effect is made at a distance: the colours are "loud," and laid on without regard to waste of material, and the principal aim of the composer seems to be the keeping up of musical excitement, which, of course, as the work goes on, demands more and more exaggeration of means and method. There are comparatively quiet moments in "Cristoforo Colombo"—very welcome they were to my offended ears—and as they pass it is possible to make out that the composer lacks not some important graces of his craft, but, generally speaking, he employs his full orchestra to the end of relentless noise. I know no opera in which the brass and drums have so few bars to count, and it must be said that the players upon those instruments at La Scala did not shirk their task. Among them was a drummer with prodigious strength of muscle, who, like a similar performer at the Eatanswill election, "earned his money, if ever man did." This energetic artist may, after all, have been striving to remind the audience that music was in progress—a fact which, judging by the very audible conversation of many, and the inattentive bearing of most, was not distinctly recognised. I am told that Scala frequenters go chiefly for the ballet; I can vouch that they all stayed for it.

Signor Sonzogno, by whom Mascagni was discovered, is something more than a publisher. He holds in his hand the wires which move a group of Italian opera-houses, among them the Milanese Dal Verme. This temple of lyric drama was built as a circus, and has, above two tiers of boxes, an enormous gallery sweeping round the house from one side of the proscenium to the other. The area is large, but the gallery stands out as the chief feature of the interior, and when the Milanese throng it, as they are fond of doing, a striking, even impressive spectacle is presented. From that great tribune comes the

popular verdict. During one of my visits, some years ago, a poor tenor cracked on a high note. The yell of execration and contempt which followed was loud and long. In vain the unfortunate artist, feebly smiling, laid his hand upon his heart and bowed submission. He was not allowed to proceed till the gallery had quite unmistakably impressed upon him the fact that its multitudinous thumbs were turned down against his appeal for mercy. This terrible gallery was better behaved on the occasion of the visits which I recently paid to Dal Verme at the invitation of Signor Sonzogno. The tiger purred instead of snarling and snapping, pleased by generally good performances, and especially by an orchestra which, I believe, is a permanent organisation, at the director's beck and call for service anywhere in Italy or abroad. It appeared in Vienna not long ago, and, for that matter, has a right to challenge comparison anywhere. Very delicate effects are possible to this well-trained company of instrumentalists, and it was a treat to hear the music of Ambroise Thomas's "Mignon" given with so much refinement and charm. The gallery thought so, and, in one place, stopped the performance to insist that an orchestral passage should be played over again. There are, moreover, some good artists on the stage, but the aim of the management is an efficient *ensemble*, not the presentation of "stars," claiming to be heard for themselves alone rather than for their share in a common task. In addition to the "Mignon" performance, I witnessed a representation of Saint-Saëns's Biblical opera "Samson and Dalilah." These two works pair off on one point—in each there are scenic requirements that cannot possibly be met without danger of falling into the ridiculous, or worse. The burning of the theatre in "Mignon" is always more or less absurd. At one London representation some time ago supers ran on armed with axes, and raising short ladders, began smashing in the windows, while two or three others threw "imperceptible water" on red fire which a pair of shirt-sleeved arms could be seen in the act of aggravating by stirring up. This impressive exhibition had its counterpart in Milan, where, also, I beheld *Samson* pull down the Philistine temple under circumstances not unattended by mystery. The columns supporting the roof stood at the back of the stage. These, with the superincumbent mass, fell at the blind hero's touch in a manner effective enough, but the Philistines were well forward, out of harm's way. Nothing touched them, yet—here came in the mystery—they dropped to the ground with one accord, in picturesque confusion of limbs and bodies. Of course there was no other way of doing it without damage to the person. The fault in all such cases lies with librettists, who, by choice of subject or in the exercise of their own invention, give stage-managers an impossible task.

It is a curious question why Frenchmen—of all persons the least qualified, perhaps, to deal with Biblical stories in the right spirit—so often draw upon the sacred writings. The results are sometimes astounding. In Massenet's "Herodiade," for example, *John the Baptist* appears as a conventional lover of the purest operatic type. In "Samson" there is nothing so bad as that; but the old Hebrew legend, which has strong points as well as weak ones, is put upon the stage in an enfeebled and wholly unimpressive way. A bolder dramatist would have shown the scene in which the Philistine temptress gets possession of *Samson's* secret. The French librettist, after giving the hero and his mistress a duet in the open, retires them into a house, whence *Samson* presently emerges shorn of his locks and a prisoner. It is not my business here to criticise the

music. I am but recording impressions, one of which is to the effect that the Milanese audience were rather bored by the whole thing. Probably the best numbers in the work—as, for example, the choral pieces of a *quasi*-religious character—pleased them the least. Upon myself the effect was that of music cleverly written and sometimes impressive, but generally uninspired and dry. The whole matter, however, is practically of little concern for English amateurs. As a Biblical opera, "Samson" holds a place in the Index where our national religious sentiment tabulates all things that offend it.

From these excursions to the Dal Verme I get back to La Scala and "Falstaff." The Verdian law which excludes spectators from rehearsals, relentlessly carried out during the preparation of "Otello" six years ago, was applied with even greater rigour, if possible, in the case of "Falstaff." Neither love nor money, nor any other powerful agent, availed to open the doors of the theatre. The representatives of the French press, I was told, got up a petition setting forth the great and manifest advantage to them of attending one rehearsal, but—albeit the Gallic journalists are terrible fellows and apt at reprisals—the composer declined to grant their prayer. To some extent, however, M. Maurel was able to do them service. The representative of *Falstaff* gathered the Parisian critics at his rooms—I tell the story in the form it reached me—and took them through the opera as best he could, thus enabling the more impulsive and the more acute to get on with their task before the event. All this time Italian humour, such as it is, played round the mystery of the carefully shrouded work, vowing that every one engaged upon it was bound to secrecy by the most blood-curdling oaths; that a body of armed and determined men searched the theatre from cellar to roof before each rehearsal, and so on in the approved style of imagination when stirred by a sense of wrong. Personally, the matter troubled me little. I cultivate a philosophic calm in such circumstances, and am content to wait the pleasure of the gods. Nevertheless, while it is reasonable to insist on the privacy of rehearsal as a general rule, I see many reasons why an exception should be made in favour of the Press on at least one occasion. Verdi, however, was master and masterful. The decree of universal exclusion went forth, and had to be obeyed willy-nilly.

Rehearsals under lock and key were not the only topic of lively discussion during the days immediately preceding the appointed 9th. There was much talk about the prices charged for tickets admitting to the first performance. Here I should point out that, although La Scala is a very large theatre, the space available for the general public is by no means in proportion. Most of the boxes, for example—there are six tiers of them—are private property, like many of those at the Royal Albert Hall. It is likely enough that some of these came into the market for "Falstaff," and I know of one case in which an hotel proprietor let his freehold for the night for the sum of 800 francs. As much as 1,200 francs was asked and obtained in other instances. To what extent the stalls are private property I am not aware, but it must be obvious that the rights of proprietors very much restrict the accommodation available for the public at large. This led to inflated prices, helped probably by a little skilful manœuvring on the part of speculators and others desirous of turning a penny. I could not get at the precise facts on this matter; what I do know is that two friends of mine paid each 250 francs (something short of £10) for stalls. They did it with wry faces, but they did it, and it is consolatory to know that, after the *première*

of the opera, their state of mind seemed to be one of reasonable content. A third friend absolutely declined to part with his money, and spent the evening of the 9th at a music hall. He, too, professed content, and so all was well. The Milanese, for their part, looked on the inflated tariff with amusement, wondering, perhaps, at the eagerness with which foreign visitors were tumbling over each other to reach the box-office and pay down their cash. But the Milanese could afford to wait, and that made all the difference.

Three or four days before the appointed time of performance the shop of every bookseller and music-seller broke out into patches of blue, and curiosity then rejoiced in its first instalment of satisfaction. The colour enwrapped copies of Boito's libretto, which speedily passed from hand to hand at the price of a franc, were read with avidity. Men could be seen devouring the contents as they passed along the street. In the cafés the blue covers were visible at many a table, and I even saw a cabman perusing his "Falstaff" as he waited for a fare. Somewhat later, members of the Press received vocal scores of the music, and then, as far as text was concerned, the mystery stood unveiled. "Falstaff" lay before us, and scores of pens got to work upon it with an eagerness to be early "on the wire" which was not, I fear, quite compatible with accuracy. For my part, I detest musical criticism under the conditions of a race—conditions necessarily subversive of much that should be regarded as essential, and very often leading to impressions which are imperfect, or even false, as well as hasty. But what avails to "kick against the pricks"? The modern public are feverishly impatient about anything in which they take an interest. They want their news served "hot and hot," and humble slaves of the Press must conform at whatever risk, or stand aside.

February 9. Evening. A crowd gathers before Verdi's hotel to see him come out, and another masses in front of the theatre to see him go in. Both assemblies are of the "common people," whose great and lively interest in a musical composer is good to see. Everything is done to honour the occasion. The hotel staircase and hall are decked with flowers and plants and thronged with sympathisers, who salute the master as, in that unassuming, almost deprecating, manner of his, he passes along and out to his carriage. There is a loud cheer as he descends the hotel steps. "Evviva il Maestro," cry the people, and take off their hats. The noise causes a rush towards the hotel, the throng increases, and then, amid further demonstrations, the composer's vehicle covers the little distance between his temporary residence and La Scala. Here the other crowd stands ready with noisy homage. So, acclaimed as victor before the battle on the strength of triumphs past, Verdi disappears from the popular view. Inside the house a brilliant scene meets the eye. The great theatre is *en fête*, and Italian royalty in the person of Princess Lætizia graces a gathering of unusual dignity and splendour. I have seen a braver show of diamonds at Covent Garden on special occasions, and also—*pace* the traditions of Italian beauty—a more striking display of feminine loveliness; but, for all that, La Scala is a sight not to be forgotten. Everybody talks, less with bated breath and low than in the loud excited tones with which Italians astonish the more restrained denizens of Northern lands. Never was such a friendly din! such an uplifting of the flood-gates of excitement. Meanwhile, Signor Mascheroni's orchestra, roused from professional nonchalance, look curiously on, and that gentleman himself, standing by the side of his little platform, finds in the unwonted scene a relief from the anxiety which, it is reasonable to

suppose, presses heavily upon him. At last the signal! Mascheroni springs to his place, the audience subside into theirs, and the clamour of tongues is hushed. Three bars of orchestral music, the curtain rises quickly, and *Falstaff* (M. Maurel) and the curious multitude look into each other's faces for the first time.

The interest of the audience is at first personal. There are smiles and ripples of laughter at the "globe of sinful continents" which the French baritone carries so easily; nor does *Bardolph's* flaming nose go unobserved. The animation of the stage business, however, soon attracts notice, and when *Bardolph* and *Pistol* escort *Dr. Caius* to the door with a canonic "Amen," the house begins to perceive the rare musical humour which is to be as the salt of the feast. Rid of the fiery Doctor and his complainings, there is opportunity for undisturbed contemplation of the fat knight, who makes his first great "hit" in the soliloquy upon honour, transferred by the librettist from "Henry IV." M. Maurel is very happy here, favoured by both poetry and music, and the house follows him with, too often, audible approbation, which turns to peals of applause as, finishing his monologue, *Falstaff* chases the recalcitrant henchmen from his presence. When the curtain falls upon the first part of the act there is a manifest impression of success. The public are interested, not least by the geniality and broad humour of the music, which thus early indicates "something new and strange" from the veteran master.

The curtain, again rising, shows the house of *Ford*, and the four women—*Mrs. Quickly* (Madame Pasqua), *Mrs. Ford* (Emma Zilli), *Mrs. Page* (Virginia Guerrini), and "sweet *Anne*" (Adelina Stehle). These ladies begin to read and compare *Falstaff's* amorous epistles, the audience at once becoming keenly attentive. The singers are vivacious, and enter into the humour of the situation completely, although it must be owned that their intonation of the rapid concerted passages might be more correct. But it is the music that now takes hold of the house, and forces acknowledgment of a revelation only half made before. One can imagine the connoisseurs asking themselves "Is this Verdi? Are these the strains of a man touching four-score? Is this mirth-provoking musical fun the work of one whom we have known only as a great tragic composer?" Whether such questions are put or not, the women's music stirs the audience, and when the chattering quartet ends a thunder of applause breaks forth, long-sustained, and in its continuance irresistible as a demand for a repetition of the piece. The quartet is given a second time, and the house, fairly conquered, listens with unflagging sympathy and delight to the still more elaborate concerted music which takes the form of a nonetto, as *Caius*, *Ford*, *Fenton*, *Bardolph*, and *Pistol* enter. "Mozart redivivus!" say the knowing ones, while the bright, clear music runs on in a sparkling stream, and the knowing ones are not far wrong. The Italian master, in his evolution of a comic style, has brought out from somewhere the essential qualities of "Le Nozze di Figaro," joined them to the traits of his own individuality, and given us a piquant mixture having all the freshness of novelty. This impression the close of the act leaves undisturbed, for a short contrasted love passage between *Anne* and *Fenton* (Edoardo Garbin) sets off the vivacious humour of the rest. The close of the act is followed by due recognition of the performers and by an "ovation" for the composer, whose appearance before the curtain excites the passionate enthusiasm of those who now see in him fresh cause for admiration and pride.

Second Act. *Falstaff* is taking his ease at his inn when to him comes *Mrs. Quickly* on her errand of beguilement, and the house now hears a duet which must rank among the best things in the work. We recognise a more individual expression than before, and a humour more subtly placed in evidence, but without loss of the beautiful clearness which everywhere, so to speak, makes the opera transparent. Madame Pasqua is a capital representative of the intriguing dame, and M. Maurel makes known—what afterwards appears more fully—that *Falstaff* in his amorous mood has been studied with special zeal. We miss elsewhere the broad unctuous humour; here there can be no complaint of anything lacking. With artists thus capable, the duet has every chance, and the fine flavour of the music, which follows the text and situation as though it would, of itself, express both, passes to the palate of the audience, and, as laughter and applause make known, tickle it immensely. The feeling spreads that this second act is going to prove a masterpiece. *Mrs. Quickly* having bowed herself out with a pleasant conviction that the knight has taken the bait, *Falstaff* soliloquises in a strain of pompous elation till *Ford* is announced, in his disguise as *Mr. Brook*, and a second duet begins. Connoisseurs at once note that the music to the new dialogue differs materially from that just ended. It is more elaborate, varied, and fanciful, reflecting thus the greater complication of the scene. Than Signor Pini-Corsi a better representative of the revengeful husband could not be desired, and the impression he makes in the duet is fully sustained throughout an extended soliloquy, filling up the time during which *Falstaff*, who goes to attire himself for conquest, is absent from the stage. This soliloquy, earnest if not passionate, and marked by music of rare suggestiveness, is one of the best things in the work. The great effect of it distinctly survives the return of *Falstaff*, and the short *Finale* wherein, with elaborate ceremony, each interlocutor invites the other to make exit before him. By this time the house is quite alive to the power of the second act, and all agog for the concluding part, in which the merry wives take their revenge on the gross knight.

A large room in the house of *Ford* is shown by the ascent of the drop curtain. Here *Mrs. Quickly* relates to her fellow conspirators the incidents of her visit to *Falstaff*, doing so with abundant spirit and humour. The audience now thoroughly enter into the fun of the plot, and are all ears for the happy music with which the presence of the women invariably inspires the composer. It may be that the sequel gratifies them beyond expectation, for the remainder of the act, ending with the pitching of the clothes basket into the Thames, is the purest and brightest musical comedy. The scene of the interview between *Mrs. Ford* and *Falstaff* would be worthy of Molière, had that master of humour written music to match his drama. It is not farce, yet, while refined in style and treatment, the whole acutely appeals to our perception of the laughable, and the house is one broad smile. Again, moreover, amid much that is Verdi *pur et simple*, it is easy to recognise the gracious influence of Mozart. The clothes basket scene has not a dull moment. Throughout the orchestra ranges the very spirit of fun, while the abounding life of the stage music again finds a foil in the love strains of *Fenton* and "sweet *Anne*" as they indulge their amorous feeling behind the screen. The climax is another elaborate nonetto, supplemented by a chorus of neighbours. When the curtain falls the house seems more than ever convinced that a masterpiece is being born into the world. Everybody joins in tumultuous applause. Again and again Verdi appears before the curtain, on

one occasion dragging the reluctant Boito, who knows very well that few are thinking about him, and, therefore, wrenches himself loose and retires into obscurity at the earliest moment. Now is "*Falstaff*" safe, with the Milan public, at any rate. The third act may show a falling off, but it cannot remove the impression of so much that is really great.

The last main division of the work, unlike its predecessors, has an orchestral introduction suggesting *Falstaff's* perturbation of spirit as, sitting in the street before a tavern, he recalls the experience of the clothes basket. *Sir John* soliloquises upon the adventure in the half-grandiose, half-burlesque manner of which we have already had a specimen, and then, for comfort, resorts to the wine flask. His spirits rise as the liquid goes down, while the house pricks up its many ears at a suggestive "trill," which, beginning in one section of the orchestra, spreads to every instrument capable of a "shake," till the atmosphere of the theatre seems quick-throbbing with life. *Jack* being himself again, artful *Mrs. Quickly* arrives on another errand of deceit, and forthwith the audience settle down to the enjoyment of a second scene of cunning wile and simple credulity. Again we have a spell of true musical comedy, graced with many a pleasant theme and sparkling episode, always with music as clear and direct as that of Mozart himself. The concerted piece in which the fun at Herne's Oak is arranged worthily sustains the musical interest thus excited. Its leading feature is a charming theme suggestive of the dainty revels in contemplation, and to it the evening falls, while the voices of the departing conspirators die along the quaint streets of old Windsor. I cannot say that the Herne's Oak scene so completely carries the audience with it as did earlier parts of the work. For this it is easy to assign reasons. The scenic arrangements are not very impressively devised nor effectively carried out; there is an absence of the animation and broad fun attending *Falstaff's* first punishment, and the audience seem unable to follow quite easily the complication of the main "argument" and the underplot with which the opera is wound up. Nevertheless there is plenty to admire: *Fenton's* short but graceful solo on the rising of the curtain; more merry music for the women; another duet for *Mrs. Ford* and *Sir John*, and, above all, perhaps, the delightful strains following the entrance of the mock fairies. The solo for *Anne*, as the Queen, with its unseen chorus, comes upon the house with all the effect of a masterpiece, and once more the audience touch the high-water mark of enthusiasm, not being content till they have heard the piece a second time. This pretty number will, I fancy, make its way easily into concert-rooms, unless, for commercial reasons, obstacles be thrown in its path. Italian taste may have found the abundance of concerted music following *Anne's* solo not quite to its liking, and this may partly account for some evident want of interest in the elaborate *Finale*, with its fugal opening. But, truth to tell, the audience have made up their minds about the work and are getting impatient for a final demonstration of approval. After the curtain falls, though there is not the fervid excitement which followed the second act, the "ovation" to Verdi has no lack of impressiveness. Who can help being moved as the fine old man stands before the tumultuous assembly bowing his grey head, and receiving not only a tribute to his genius, but a recognition of surprising mental and physical vigour, above all of a youthfulness of spirit nothing short of phenomenal. The scene is unforgettable; the whole evening memorable.

A score of incidents arising out of the occasion crowd upon my mind, but I have already exceeded

my gracious Editor's liberal allowance of space, and must draw to a close. Let me, however, mention approvingly the arrangements made for the convenience of the Press. Certain readily accessible apartments in the great building were given up to journalists, provided with everything necessary, and attended by an adequate force of telegraph messengers. Thither, as the curtain fell after each act, rushed a crowd of eager critics, to scribble for dear life, or, rather for an early place on the wires. According to an Italian newspaper, some 80,000 words were despatched to all parts of Europe. We should think little of that number in London, but the Milanese officials had, no doubt, a strain put upon them. The longest reports went to England; the correspondent of one London paper telegraphing some 6,000 words in four despatches.

When the Opera was over, Verdi passed to his hotel as a conqueror, amid loud acclamations. After he had retired to his apartments there were calls for him from the crowded street. The people would not separate till once and yet again he had appeared on the balcony to bow his acknowledgments in the capacity of a popular hero.

I began writing this paper resolved upon a purely descriptive account of what I saw and heard. The limit has been in the main observed, for reasons not only of space but of consideration for the fact that, in order to a just estimate of its worth, "Falstaff" requires calm and leisurely examination under conditions free from the glamour of recent public excitement. The results of such an examination I hope to lay before the readers of this Journal in its next issue.

J. B.

BIZET'S "DJAMILEH."

By a strange freak of fortune it has often happened that, when a composer has obtained an extraordinary amount of success with one of his works, this has not tended to advance the acceptance of others, but has had the contrary effect of keeping them in the shade. As illustrating this fact, Berlioz's "Faust" comes most readily to mind. This attained, and still maintains, such an unwonted degree of popularity that, when his "L'Enfance du Christ," his "Messe des Morts," and his *Te Deum* were brought to a hearing here, they failed to make their mark, not because they are musically inferior, but because the public had set their minds on another "Faust," and were disappointed because they did not get it. Gounod, too, has suffered in a like way, for none of his operas subsequent to "Faust" has had a like run. One has not to look back many years to the time when Beethoven's "Pastoral" Symphony was always played in England to the exclusion of the others, but happily we have survived that, as well as the preference which used to be given to Mendelssohn's "Italian" rather than to his "Scotch" Symphony. Further, it might be said of Handel that his "Messiah" is still heard to the exclusion of others of his oratorios, which, from a musical point of view, are at least of equal value.

To this category of composers suffering from the over-popularity of some particular work we have now to add the name of the late Georges Bizet, whose renown at present rests solely on his "Carmen," produced in Paris but a few months before his death in 1875, though during his short life (1838-1875) he wrote at least six other operatic works—viz., "Docteur Miracle" (1857), "Vasco de Gama" (1863), "Les Pêcheurs de Perles" (1863), "La Jolie Fille de Perth" (1867), "Djamileh" (1872), and, in the same year, "L'Arlésienne."

An English version of "Djamileh," by Mr. Joseph

Bennett, having been produced by the Royal Carl Rosa Opera Company at the Gaiety Theatre, Dublin, on September 10 last, and the work having since been repeatedly played in the provinces, a few words respecting it will not be out of place, especially as we may not unreasonably look forward to hearing it nearer at home on the next occasion of the Royal Carl Rosa Opera Company paying a visit to the Metropolis, or during Sir Augustus Harris's coming summer campaign.

"Djamileh," or "The Slave in Love," is comprised within a single act, and, exclusive of the chorus, consisting of guests, boatmen on the Nile, &c., the action is practically sustained by three personages—viz., *Haroun*, a rich young profligate of Cairo; *Djamileh*, his slave; and *Splendiano*, his steward and former preceptor. *Djamileh* is passionately devoted to her master *Haroun*, whose wont it is to engage a new slave every month, and who, protesting that he "loves but love," makes it his boast that he is proof against the love of any one particular woman and is determined to retain his liberty. *Splendiano* is in love with *Djamileh*, and hopes to make her his own at the end of her month's term of service as *Haroun's* slave. As the hour of her dismissal and the arrival of the new slave draws nigh, she, in response to *Splendiano's* wooing, promises that, if he will do her bidding, she will become his slave on regaining her freedom. To this he assents, feeling sure that *Haroun*, who was always capricious, and "now breaks his loves as formerly he broke his toys," will surely dismiss her. At *Djamileh's* wish, he therefore aids her in personating the new slave, who on her arrival has danced before *Haroun* and his guests, and has captivated all their hearts. Clad in the dancer's dress and otherwise disguised, *Djamileh* at night-fall presents herself before *Haroun*. At first she coyly repulses his advances, and thus succeeds in rousing his interest in her. *Haroun* upbraids her for her want of tenderness, and confesses his love for the slave whom she was chosen to replace, though he qualifies this by contending that his love was of a kind which should not deprive him of his freedom. *Djamileh*, who has dropped her disguise, and amid many tears is on the point of leaving *Haroun*, in the belief that he does not care for her, turns away, then falters, and falls into his arms. As he rushes forward to receive her, and confesses that, having recognised her pure heart, he has recovered his own, *Splendiano* enters, and makes a gesture of despair. He is followed by *Haroun's* friends, on seeing whom *Haroun* covers *Djamileh's* face with the veil which had fallen upon her shoulders, and tenderly leads her away.

Slender though the plot be, and immoral as some may regard it, though to others, as directed against the immorality of polygamy, it will appear quite the reverse of this, it has amply served Bizet's purpose, inasmuch as it has furnished him with the means of presenting the world with a work the musical interest of which predominates over the dramatic, and therefore cannot but be welcome to musicians. Though on witnessing a performance of it neither *Haroun* nor *Splendiano* is calculated to excite any strong emotions, it would be impossible to withhold our deepest sympathy from *Djamileh's* pure heart and loving devotion.

On speaking of Bizet and his works, and though recognising to the full his extraordinary talents and independence as a composer, M. Pougin, in his supplement to Fétis's "Biographie Universelle des Musiciens," seems to have gone beyond the mark. After recording the cold reception accorded by the Parisians to "Les Pêcheurs de Perles" and "La Jolie Fille de Perth," which he stigmatises as "conceived in the Wagnerian style," he goes on to say

that Bizet soon took his revenge by bringing forward two movements of a symphony, which were received with extreme favour; but that he soon returned to his former manner in "Djamileh"—"a strange production in which he seems designedly to have relied upon the most anti-scenic effects which a musician dare introduce upon the stage." It is true that "Djamileh" is played through without a change of scene, but for this the composer of a one-act opera should not be blamed. According to the stage directions, the action takes place in a "Room in Haroun's palace at Cairo. At the back, between rose-coloured marble columns, and behind a playing fountain, through elegant curtains, the blue sky is seen." By observing the necessary changes of light—from sunset to twilight, from twilight to dusk—it rests with the stage-manager to make it as varied and beautiful a scene as need be.

But it is with its musical qualities that we are now more immediately concerned. Beyond its general freshness and exquisitely artistic workmanship, its vivid local colouring, the strict co-relation between the text and the music, the entire absence of "dry recitative," and the admission of a single *Leitmotive* in personification of *Djamileh*—a mode of procedure which might just as well have been learnt from Cherubini and others as from Wagner—we can see nothing particularly Wagnerian about it. As opposed to Wagner's usual practice, it abounds in songs of a strophic character; and spoken dialogue, both accompanied and unaccompanied, is by no means absent. On the other hand, in common with Wagner, Bizet was not content to leave matters as he found them, and, from a musical point of view, certainly succeeded in adding not a few desirable improvements to the structure of *Opéra comique*, and that without over-stepping the bounds of tradition or seeking to revolutionise it. That his operatic works anterior to "Carmen" failed to satisfy the Parisians of his day must be put down to the fact that, musically, he was in advance of the taste and susceptibilities of the period. The continued popularity of "Carmen" throughout the musical world, and the recent performances of "Djamileh," not only in Great Britain and Ireland but also in Germany, point to a Bizet revival as imminent. Let us, therefore, not be behindhand in speaking somewhat of "Djamileh" in detail.

The Overture, which is independent of the Opera, except inasmuch as its opening portion subsequently serves as a melodrama, accompanying the entry of the Slave Merchant and a conversation between him and *Splendiano*, is remarkably concise and compact.

On the raising of the curtain for the scene described above, *Haroun* is seen stretched on a cushion and with a long pipe in his mouth. Not far from him *Splendiano* is writing at a low table. A very characteristic chorus of boatmen on the Nile, "Low sinks the sun," is heard from a distance; the melody, a love-sick ditty, is assigned to sopranos, the harmony being supplied by tenors and basses "with closed lips." It is supported by a second orchestra, also behind the scenes, and the unintermittent beat of a tambourine. It is interrupted by a song for *Haroun*, who, as if in a reverie, placidly muses on his condition. The *Djamileh* motive, by which *Djamileh* is personified, is then heard for the first time, as she enters by a side-door, stops a moment near *Haroun*, who does not notice her, and then goes away softly, after throwing upon him a look of affection. The resumption of the chorus gives way to a long conversation between *Haroun* and *Splendiano*, which takes the form of a duet for the two, and, interwoven with it, a song for *Haroun*. In its course we learn that *Splendiano* loves *Djamileh*, and that *Haroun* does not object, for *Djamileh* has a rival for his

affection—viz., the next new slave. *Splendiano's* spirits are in the ascendant. This long scene, for which, under the old regime, a series of "dry recitative" passages would have been sufficient, is here worked out with a strong feeling for continuity and an astonishingly pertinent regard for the exigencies of musical form. The same may be said of the following scene, and indeed of the entire work, for it consists of a series of "set pieces," so deftly knit together that even the connecting links are seldom if ever wanting in musical interest. The "padding," which usually abounds in operatic works, is conspicuously absent. In the scene now under discussion (a Trio for *Djamileh*, *Haroun*, and *Splendiano*), *Haroun* manifests an affectionate interest for *Djamileh*, and tenderly asks what it is that distresses her. She relates a horrible dream she has had of the sea advancing to overwhelm her, and of her having appealed to *Haroun* to save her. The music which accompanies this relation is remarkable not only for the persistency of the figure of accompaniment by which it is pervaded, but also for the fact that the vocal melody is almost throughout identical with the bass—a mode of procedure which furnishes a rare example of consecutive octaves, the effect of which is appropriately mysterious. As *Splendiano*, followed by slaves who bring in and serve supper, re-enters, *Djamileh* and *Haroun* continue their conversation, which is often interrupted by *Splendiano*, whose joy at the prospect of winning *Djamileh* for his own is in striking contrast to her and *Haroun's* previous demeanour, especially when, on *Haroun* offering her wealth and liberty, she declares she would rather remain his slave. During this "Supper" scene, on *Djamileh's* refusal to drink, *Haroun* asks her for a song. *Splendiano*, on whom the humorous side of the opera chiefly depends, takes up a lute, upon which he plays in a comic manner, and with the words—

So, for him, my lark, sing gaily:
Soon thou chantest, sweet, for me!

hands it to her. *Djamileh*, accompanying herself on the lute, sings a Ghazal—a form of Arabic verse—which tells of Nour-Eddin, Lahore's defender, or rather of a maiden who secretly loved him. This plaintive and characteristically wrought out love-song is, of course, directed against *Haroun*, who, however, admitting that it is most affecting, and declaring that he knows the rest, cuts short the song, and, as a surprise to *Djamileh*, presents her with a splendid necklace of jewels, on receiving which, though delighted, she expresses her preference for the hand that gave it. A fragment of this song is repeated later on as a "motive of reminiscence," when *Djamileh*, disguised as the slave who is to succeed her, makes herself known to *Haroun*. The presentation of the necklace and *Haroun's* taking leave of *Djamileh* to join his friends in a game at cards is accompanied by some melodramatic music, which might be cited as a good example of the composer's skill in pertinaciously working-out a single melodic phrase as a figure of accompaniment, and that by no means a commonplace one, throughout the movement. That Bizet seldom starts a theme, either as a leading melody or as a figure of accompaniment, without making it a subject for artistic evolution, might be shown from the lively chorus of the card-players, which now follows. As *Haroun* and his guests, on finishing their game, depart, a singularly charming unaccompanied three-part song, "Fortune's a woman true," is heard from behind the scenes. *Haroun* takes the upper melodic part, while the tenors and basses supply a moving harmonic accompaniment, which is almost as tuneful. Now follows the scene in which *Splendiano* promises to aid *Djamileh* by presenting

her before *Haroun* in the guise of the new coming slave. As no music is given for this in the English edition of the pianoforte score, published by Messrs. Ascherberg and Co., it presumably consists of spoken dialogue. *Djamileh*, left alone, then gives way to her feelings in a sad and pathetic lament, "The fatal hour comes," at the close of which she conceals herself at the back of the stage, as *Haroun*, with *Splendiano* and his friends, re-enters. Some melodramatic music, taken from the Overture, then serves to introduce the Slave Merchant and his wares. The new slave, whose choice *Haroun* has left to *Splendiano*, is brought in and dances before *Haroun*, while the chorus, consisting of slaves, musicians, and *Haroun's* friends, in an undertone pass their remarks upon her appearance and graceful pantomimic poses, and thus, *à la* Berlioz, explain the drift of the music, which exactly accords with the scene enacted. This dance of the *Almée* will doubtless be regarded as the gem of the entire opera; that such it was felt to be appears from the fact that soon after the failure of the opera in Paris, it, together with the Overture, was published in orchestral score in Germany. Strikingly characteristic and sensuous in its effect, it is, for the most part, melodically based upon the chromatic scale—the nearest equivalent to the ancient Egyptian enharmonic scale, which contained intervals smaller than semitones. The dance at an end, *Haroun* and his friends retire, leaving *Splendiano* to arrange with the merchant for the purchase of the dancer. *Splendiano*, radiant with hope that he will win *Djamileh* for his own, gives voice to his feelings in a lively song, "I need to cool my burning fever," and then prepares for presenting *Djamileh* to *Haroun* in the guise of the dancer. A long protracted duet between *Djamileh* and *Haroun*, in which the *Djamileh* motive is often well to the fore, serves as a *Finale*. In its course *Djamileh* makes herself known to *Haroun* by singing a portion of her Ghazel from a previous scene. The music grows more animated and impassioned as it proceeds, and everything ends well for all except *Splendiano*.

In thus attempting to assess the merits of "Djamileh," it should be added that, except as regards the Overture and the Egyptian Dance, the orchestration of which is of a singularly beautiful and refined character, we have had to rely upon the libretto and the pianoforte score, and have not enjoyed the advantage of witnessing a performance.

MOZART'S WIFE.

GREAT men, from Socrates downwards, have not been always lucky in their wives, and we are not prepared to state that Constanze Weber was in all respects an ideal helpmeet for her husband. Mr. Rowbotham, however, in his recently published work on "The Private Life of the Great Composers," goes a great deal farther than this. He declares that she was no beauty, "was blessed with little or no amiability of disposition, was endowed with but indifferent health," and that her "sole recommendation, if recommendation it can be called, was that she was the sister of Alice [sic] Weber, whom he had once loved, and by whom he had been jilted." Mr. Rowbotham proceeds to mock at Mozart's courtship, styling the pet names which he called her as "most ridiculous." Further on he declares that she was "completely passive and indifferent to her husband's alteration of life and habits. . . . Her method was to go to bed and nurse her own trifling ailments, while her brilliant husband, whose hectic complexion and feverish air must have told the most

blind how things were going, was suffered to roam the town in company with his dissipated comrades unrebuked, unchecked, unadvised." In describing his funeral he says "his wife did not attend the bier to the grave." Finally, Mr. Rowbotham disposes of Constanze as follows: "She outlived him, and after his death married a civil official of ample means, whose wealth doubtless commended itself to her practical mind. It is she whom we have represented at the beginning of this chapter, and, alas! we wish we could say that she made her illustrious husband a good wife." As for the representation referred to, it is that of a dyspeptic, petulant, helpless *malade imaginaire*, with a taste for extravagance, and a wilful, if not a bad temper.

The picture to which Mr. Rowbotham has treated us can hardly be described as chivalrous or generous. But is it accurate? Constanze Weber was undoubtedly a bad manager, a very serious defect in the wife of a man like Mozart. And there is also no doubt that she was frequently ailing. But we should greatly like to know what authority Mr. Rowbotham has for the extraordinary statement that she had little or no amiability of disposition. There is absolutely no authentic evidence in support of the charge. No mention of her wilfulness or petulance is to be found in Holmes's admirable biography, or the still more exhaustive and impartial work of Otto Jahn. Herr Pohl describes her as follows: "She was a good and loving wife, accommodated herself in everything to her husband's disposition, and restrained him from many heedless actions. He was sincerely attached to her, and she, in return, lavished upon him every care and attention." How does the story of the composition of the Overture of "Figaro" fit in with Rowbotham's disparaging account? Is it not on record that she sat up with him and told him fairy stories to keep him awake while he worked far into the night to complete the work in time? It is true that she also kept him supplied with punch, and this perhaps is resented by her detractor. As for the point on which Mr. Rowbotham lays such stress—the absence of Mozart's wife from his funeral—he omits to mention that, apart from her prostrate condition, the funeral took place on a terribly bleak day amid a violent snowstorm.

But, after all, what better vindication of the character of Mozart's wife need one look for than that which is furnished by Mozart's own letters? Only within the last three years some unpublished letters of Mozart's to his wife came to light in Denmark, where, as the wife of Nissen, Constanze lived many years in Copenhagen. Their authenticity is accepted by the best authorities, and they afford the most touching proof of the unalterable affection of Mozart for the faithful wife whom Mr. Rowbotham has sought to make out a selfish and ill-conditioned woman. One of these is dated Frankfort, October, 1790, or just a year before his death. They had been married for eight years and had known troubles innumerable, and yet Mozart writes more like a lover than a husband. He begins: "My very dear and very good little wife," and in the very first paragraph occurs some of that amusing nonsense with which Mozart loved to intersperse his conversation with his intimates. There then follows some reference to money matters, after which he resumes: "If you could see into my heart, you would find there the hope and passionate desire to see you once more and embrace you, and also the desire to bring home as much money as possible. I have often thought of travelling farther afield, but whenever I have tried to bind myself down to carry out my resolve, I have been restrained by the thought of the regret I should probably feel at being so long separated from my

beloved wife, and all for an uncertain and perhaps fruitless object. I seem already to have been absent from you for years. Believe me, my dearest, if you were near me, I might make up my mind more easily. But I am so accustomed to see you by my side, and I love you so much, that I could not possibly remain longer away from you."

Finally, we would point out that Mr. Rowbotham's brief allusion to the re-marriage of Mozart's widow is eminently misleading. He says, "She outlived him, and after his death married a civil official of ample means." But he omits to state that her second marriage did not take place until eighteen years after Mozart's death, and that in the interval she and her two children had a very hard struggle for existence. How she revered the memory of her first husband may be gathered from the interesting record of Vincent Novello's visit to Germany in 1829 ("Life and Labours of Vincent Novello, by his daughter, Mary Cowden Clarke") for the purpose of presenting to Madame Sonnenberg, Mozart's sister, then old and helpless, a sum of money contributed by some musical admirers of her illustrious brother. While at Salzburg, he met Madame Nissen, and found her in all respects devoted to the memory of "her Mozart," as she loved to call him. Even if there had been any evidence to go upon, we cannot see what would have been gained by this black-washing of Constanze Weber. As matters stand, it is not only unchivalrous, but utterly unsubstantiated by any particle of trustworthy proof.

THAT Antonin Dvorák, the eminent Bohemian master whose "Stabat Mater," "Requiem," Oratorios, Cantatas, Symphonies, &c., have made their way throughout the musical world, has recently composed a Mass, is a fact which at the present moment is probably only known within the immediate precincts of the Crystal Palace, where, under the direction of Mr. August Manns, this new work is to be brought to a first hearing on the 11th inst. Though it will be best to reserve a detailed account and criticism of its contents till after it has been performed, a few preliminary words as to its origin and history will not be out of place. It owes its being to the instigation of Dvorák's friend and patron, Josef Hlávka, President of the Imperial Francis Josef Academy of Art, Science, and Literature, at Prague, and was primarily composed for the consecration of a private chapel at Luzan (a small village of three hundred inhabitants in Bohemia), which ceremony took place on September 11, 1887. In its original form the instrumental accompaniment was confined to organ, violoncellos, and double-basses, the vocal part being assigned to four solo voices (or a semi-chorus of four voices to a part) and full chorus. During the course of the past year—viz., between March 24 and June 15—Dvorák set to work to score the organ accompaniment for orchestra. The task, of course, proved not only attractive, but also an all-suggestive one, owing to the difference which exists between the genius of the organ and that of the orchestra, and thus gave rise to much elaboration. The vocal part, however, excepting a very few slight alterations, practically accords with the original.

A REMARKABLE point in the transference of the accompaniment from the organ to the orchestra consists in the fact that flutes and clarinets are omitted throughout, the instruments for which it is designed being oboes, bassoons, three horns, trumpets, trombones, drums, the usual complement of strings, and organ, which in at least two move-

ments has a very prominent part. This setting of the Mass, which Dvorák has modestly refrained from characterising as "grand" or "solemn," is a model of conciseness, and, in spite of the absence of set solos, we feel sure, so far as we can judge from a cursory reading of the full score—which, by the bye, has been cleverly arranged for the pianoforte by Mr. Berthold Tours, and will be issued by Messrs. Novello, Ewer and Co. in advance of the forthcoming performance—will be warmly welcomed, not only on account of the thoroughly devotional and religious feeling which pervades it, but also for its indisputable musical beauty, as a worthy sequel to the "Stabat Mater" and "Requiem" of the same master.

A CONTEMPORARY seeks, in a long article, to prove that "The age is impatient of elaborate and fully developed works"; that "People now require to be amused"; that "Wagner appeals but to a limited audience"; and that musical works in general and operas in particular must be short, light, and tuneful. Now this line of argument proceeds from a course which many persons adopt—of spying an exception here or there and imagining it to be a rule. If we wished to prove that the tendency of the present day is all in the other direction, how easy it would be. We will suppose the London critic of a foreign journal summing up the course of events during the past year. He might, with perfect truth, write something in this style: "Very early in the year the nation was plunged into mourning by the premature death of the Duke of Clarence, and this undoubtedly had a sobering influence on the amusements of the people. The effect on the theatres devoted to light pieces was disastrous. Many farcical comedies were produced, but only two of them were running at the end of the year, and several new comic operas were mounted, but they were all more or less failures, excepting 'Haddon Hall,' in which there is a vein of serious interest. The most prosperous establishments were the Lyceum, with Shakespeare's 'Henry VIII.' and 'King Lear'; the Haymarket, with Shakespeare's 'Hamlet'; and the St. James's and the Garrick, with serious plays of modern life. Turning to music, we find that, while miscellaneous Concerts were neglected, the Philharmonic and the Richter enterprises hold their own well, and the London Symphony Concerts were better attended than in any previous season. But it was in opera that the tendency towards seriousness in art most strikingly displayed itself. 'Cavalleria Rusticana,' a brief, but very tragic work, maintained its popularity, but the same composer's lighter and fresher 'L'Amico Fritz' only had a lukewarm reception. Of the standard operas, 'Faust,' 'Lohengrin,' and 'Roméo et Juliette' were the most in request, and these, as every amateur knows, are largely-proportioned tragic works. The reaction against the tuneful puerilities of Rossini, Donizetti, and Bellini was complete, for not one of these whilom popular composers had a place in the repertory. The success of the Wednesday performances of Wagner's music-dramas was extraordinary, and many extra representations were given at Drury Lane. If it be a libel on the English to say that they take their pleasures sadly, they are certainly inclined to take them seriously at present. The prosperity of the variety theatres, where there are facilities for drinking and smoking, of course proves nothing to the contrary." It is said that an ounce of fact is better than a bushel of argument, but here we have given bushels of the former against our contemporary's ounce of the latter. Of course it is open for him to reply that if the facts are against him, so much the worse for the facts.

In the course of his interesting articles on "Falstaff" in the *Daily Graphic*, Dr. Stanford has some good remarks on the use and abuse of the *vibrato*. The part of Mrs. Ford, he tells us, was entrusted to a singer "whose *vibrato* was so persistent that at times it was difficult to tell within three tones the note which she intended to sing. This fault, from a superabundance of which the male voices were fairly free, seemed in the case of the soprani to be a malignant disease. The short unaccompanied quartet in the first act, consisting entirely of a rapid *staccato*, was so quavered and shaken that it was a matter of sheer impossibility to follow either the harmonies or even the single notes. To succeed in imparting a *vibrato* to a *staccato* quaver at *presto* speed would have seemed a strange paradox, but, strange to say, the feat was accomplished." And then Dr. Stanford utters some weighty words of warning: "It is a matter of serious danger to music that this evil habit is spreading everywhere. Not only is *cantabile* singing destroyed by it, not only is the finest melody corrupted by it, but the *vibrato* itself, a power by which, when used in its proper place, an overpowering effect can be produced, is reduced to a position of that contempt which familiarity proverbially produces. It is the duty of the Land of Song to keep its sources of vocal supply pure. If singing is polluted in Italy the world will be infected by the stream. The very street boys in Italy are afflicted now with this vocal *delirium tremens*." Some critics are in the habit of speaking of the *vibrato* as a thing which, under all circumstances and at all times, must necessarily be vicious, whereas in emotional passages a certain amount of vibration is not only a natural indication of genuine feeling, but also enhances the effect of the song.

In view of the deep interest taken at the present time in early English music, Mr. W. Barclay Squire's long letter on the vanished fifteenth century school in the *Times* of the 21st ult. deserves special attention. Until quite recently all that was known to exist of the work of the founder and chief glory of this school—John Dunstable—consisted of four motets (at Bologna), a three-part chanson (at Rome and Dijon), and a three-part composition, without words, in the British Museum. And "not only had Dunstable's work vanished, but also there was hardly any trace to be found of English music of his day." Happily, within the last few years, this regrettable lacuna has been satisfactorily filled by discoveries at Trent and Modena of representative collections in MS. of the works of Dunstable and his contemporaries. With regard to the Trent MSS. which were unearthed by Dr. Haberl, of Ratisbon, and copied by Mr. Squire in 1889, an annoying embargo was laid on their publication in any form whatsoever by the Dean and Chapter of Trent, and subsequently by the Austrian Government. Happily the subsequent discovery of an extremely fine collection of MS. music in the *Biblioteca Estense* of Modena has rendered the Trent manuscripts of less importance to the student of early English music. This volume contains no fewer than thirty-one motets for three and four voices by Dunstable, copies of all of which have been made by Mr. Squire and are now deposited at the British Museum. The historian and student have now access to ample material for the formation of a definite estimate of the position which Dunstable deserves to occupy in the annals of music, as well as of his relation to Dufay and the great Netherlandish school of which he was the precursor.

The musical critics are in hot water again! "There's a good time coming, boys," sang Mr.

Henry Russell, long, long ago, but it hasn't come yet—for musical critics. Every few months or so some one "runs amok" at the whole tribe, because, forsooth, they do not all agree in their estimate of a work or its interpreters, or because some irresponsible scribbler has "written himself down an ass" in black and white and with all the dignity conferred by printer's ink. The last attack comes from one of those who sit in high places and who should consequently have been wiser than to make it—the Editor of *The Overture*. As usual the critics are spoken of as if they were all on a level and laid claim to infallibility. What a howl would be set up if critics were to write in this wholesale way of "Composers," or "Amateurs," or "Performers." Surely it cannot be necessary to point out that every profession has its mediocrities, and even its quacks, and that the best of us are but human. Why, then, are the faults of the incompetent, or even the occasional errors of the competent, regarded as justification for an attack on the whole body? We need not hesitate to confess that first-rate critics are rare—so are first-rate poets, composers (yes, really!), novelists, and dramatists. Yet while in a creative artist second and even third-rate merit meets with reasonable recognition, we are asked to believe that in a critic anything short of perfection is a crime. Many people, it would seem, think that those only who are themselves perfect have the right to sit in judgment on others. In other words, "who drives fat oxen should himself be fat." But, cries some one, "*Quis custodiet custodes?*" By all means let the critics be criticised; only we would point out that "to criticise" means "to judge," and to judge does not mean "to condemn wholesale" but "to discriminate." *verb. sap.*

BUT it is so easy, and such a relief to the feelings to condemn wholesale: so difficult and so unsatisfying to discriminate. This, no doubt, is a difficulty; yet shall justice be done, though the ceiling fall! We have a proposal to make. Several societies have lately been formed by musicians for their own protection. It was felt that sheep should be sharply divided from goats, and accordingly action was taken, with what results we all know. The Bogus—or, as Dr. Mackenzie calls him, the "Bogie" man—has been, if not altogether killed, at least very considerably "scotched." Has anybody reflected that there possibly may be such things as Bogus musical journals as well as Bogus musical colleges?—that there are Bogus musical journalists as well as Bogus musical degree men?—and that Bogus musical journalism is as powerful for harm as Bogus musical education? Why, then, should not the genuine journalist—musical or otherwise artistic—do as the genuine musician has lately done—protect himself? Let there be organized an Incorporated Society of Critics. There will not be the slightest difficulty in deciding who are to be the "original members"; afterwards, those seeking admission should be made to pass an examination in Logic, English Grammar, and the History, Theory, and Aesthetics of the art they intend to write about. After all, the existence of the Bogus critic, in any branch, is a testimony to the incompetence of Editors, so that these gentlemen would necessarily welcome the existence of a Society to which, when seeking for critics, they might look for help in the selection of persons fit for the work to be entrusted to them. As to the incompetent critic, he would, of course, be mutinous; but this would only serve to emphasise a distinction which, in our opinion, cannot be too strongly drawn. Clearly there is room for a Society of Critics. When its founder appears, our guinea and our support are at his service. Who speaks first?

THE regulations concerning Edinburgh Musical Degrees, which have recently been published, contain at least one novelty the importance of which is likely to provoke discussion. The Doctor's Degree is to be granted in three departments: (1) Composers, (2) Executants, (3) Theorists or Historians. Candidates for the degree of Doctor of Music as Composers will be required to submit a prescribed number of vocal and instrumental compositions in the larger forms, such as oratorio, opera, cantata, symphony, sonata, overture; those offering themselves as Executants must show their special skill in the execution of various solo and *ensemble* works, in sight-reading, in playing from orchestral scores, extemporizing transitions and modulations, and further be examined in the history and literature of their special instrument and the method of teaching it; and candidates selecting the third department must present one or more treatises on theoretical or historical subjects which shall be the result of original thought or research, not mere abstracts or compilations of existing works. Whether a Doctor's degree should be granted without the exaction of an "exercise" is, of course, a question to which various answers may be given. On the one hand, it may be argued that the old plan gives an undue advantage to the musician whose special gift lies in the direction of composition; on the other, it may be said that as the composition of a large musical work is the highest manifestation of musicianship, Professor Niecks's innovation, by obviating its necessity, places the Doctor's degree on a lower level than it now occupies. One thing is certain—that the existence of different standards at different Universities, for degrees ostensibly of the same rank and known by but one title, is a matter which, sooner or later, will have to be dealt with by the State. Musical degrees should be granted by one central Institution and one only, and that Institution should be exclusively musical.

THERE are no surer guides to an understanding of men's "ways of seeing things" than the illustrations by which they enforce the points of an argument. Language now deals so much with abstract terms that we are apt to assume a unanimity for their use which they do not possess; until an illustration, reducing the abstract precept to a concrete example, shows us how different are the meanings attached by different men to the commonest idioms of speech. Thus, for instance, the other day Professor Aitchison, at his second Royal Academy Lecture on Architecture, was urging, very sensibly, that the doors and windows of a private house should be large enough to be useful; and this was the anecdote by which he drove the idea home: "When the late William Burges built his house, a man said 'Your friend is not fond of music,' and when asked for his reason he said, 'A piano cannot be got into the house through any of the doors or windows.'" The phrase "singing and music" is familiar to all who have ever enjoyed the privilege of conversing with a school girl; but the anecdote quoted by Professor Aitchison is even stronger testimony to the preposterous way in which we have allowed the ubiquitous pianoforte to set our standards and rule our thoughts about music. We learn from it that even in the most cultured circles a "fondness for music" implies the possession of a pianoforte. To sing, to play the violin, viola, violoncello, flute, zither, concertina even—proves nothing. You may have a string quartet or a glee party at your house every day in the week—what of that? You

cannot be regarded as "fond of music" unless you possess—or yearn to possess—a pianoforte.

N.B. This is not a trade advertisement.

NEXT year will see the three hundredth anniversary of the death of the greatest and last of the composers of the Flemish school, Orlando di Lasso, and both at his birthplace, Mons, and at Munich, where he died after spending the greater part of his life as court musician to the Duke of Bavaria, preparations are being made with a view to celebrating the event in an appropriate manner. Nothing more worthy of the great master could, however, be conceived than a monumental, complete edition of his works, similar to the splendid *Gesammtausgaben* of the German classics, for which we are indebted to the research and learning of the musicians and musical experts, and the enterprise of the publishers of Germany. It is therefore with great pleasure that we announce the impending publication of such an edition of Orlando di Lasso's works. The editor will be Dr. A. Sandberger, the "Conservator" of the musical department of the Royal Court and State Library at Munich, who has been engaged for many years past with the preparations for what will be a gigantic enterprise. For to the greater majority of our readers it must come as an absolute surprise to hear that Dr. Sandberger's edition will comprise fifty volumes of about 180 pages each. Nine thousand pages of music by a composer of whom most amateurs know scarcely nineteen! Dr. Sandberger estimates that it will take from twenty to twenty-five years to complete the work. May he live to see the last volume through the press!

AN interesting letter by Richard Wagner has just been published in the German *Genossenschafts-Zeitung* by Herr Th. Mehring, in an obituary article devoted to Herr Freny, the late basso buffo at the Hamburg Stadt-Theater. Freny having been cast for the part of *Beckmesser* in a newly mounted representation of "Die Meistersinger" at that theatre in 1872, wrote to Wagner requesting his guidance in respect to the interpretation of the part, to which the master replied as follows:—"Dear Sir,—You are quite on the right tack as regards *Beckmesser*, only do not exaggerate his foppishness. It will come out of its own accord. He need not be old; many men are old when only forty. Let him appear throughout decidedly serious; for this man never is jocular, except when feigning to be merry. He combines great narrow-mindedness with a deal of spleen. Take any spiteful critic you like for your model in this respect! There is in him unbounded passionateness without the strength of giving vent to it, his voice breaking into falsetto whenever he becomes irate. The extremely high notes are, of course, intended only as vehement and ludicrous *spoken* accents, not as vocal efforts. Pray pay great attention to every direction in the score, and to strict conformity with the orchestra at the performance.—Yours faithfully, RICHARD WAGNER. Bayreuth, October 25, 1872."

THE *Methodist Times* has set a good example by starting a musical column. This has been entrusted to the Rev. F. L. Wiseman, whose remarks on the subject of our art are liberal and sympathetic. In the issue of our contemporary for January 26, Mr. Wiseman asks, "What is sacred music?" and combats with much good sense the popular

notion that the sacredness or secularity of music depends on the words to which it is set. "Music," he says, "is sacred or secular, not according to the words to which it is set, nor the use that is made of it, but according to the emotions that it calls forth or the ideas it conveys. And each piece must be judged for itself. If it ennobles, if it raises longings for the higher or the purer, if it is the expression of a lofty and purified spirit, if even it has caught the better feelings of some baser soul, who could deny its sacred character?" This is excellent; and the following is, perhaps, still better: "There are many who would be shocked at the idea of singing a song like 'The Worker' or 'The Requit' on a Sunday, and above all in a church—they are secular songs; but they will swallow without a murmur, indeed, will enjoy, 'Sound an Alarm' or 'Honour and Arms,' because they come from an oratorio. Albeit it is only in the Apocrypha that you can find about *Judas Maccabæus*; and as for *Harapha*, his song, though immensely stirring, is as barbaric and unchristian as the god he worshipped." Mr. Wiseman is evidently able to live, or at any rate to write, "up to" his name.

FACTS, RUMOURS, AND REMARKS.

THE Concerts given during eleven years past in the City Temple have come to an end. Mr. E. Minshall, the Conductor, in announcing the resolution of the church authorities to close the series, evoked loud cries of "Shame!" and one might expect that such a statement would call up warm feeling. But, happily, the Concerts are to be continued in another building—in one no less associated with musical memories than Exeter Hall. "Of course," explained Mr. Minshall, "the difficulty was this: you cannot have Exeter Hall without paying a good rent. This building we have had free, but for Exeter Hall we shall have to pay rent. I have made myself liable for that. (Applause.) I felt justified as your servant in taking Exeter Hall; and I have no doubt you will see that the expenses are met. A person said to me to-day when I told him of this, 'You have great faith.' Yes, my friends, I have great faith—I believe that you will follow to Exeter Hall and that the collections there will be more liberal than they have been here when you know the circumstances of the case. I am making arrangements to have special Concerts in that hall. I will try to improve them, make them more attractive and more varied, than ever they have been. I hope by this day fortnight to place in your hands the arrangements for the whole of the month of March, and I think when you see the names of the singers and performers generally you will see that the Concerts in future will be even on a better scale than they have been in the past." Our comment upon this is "Well done!"

FOLLOWING the recent performance of Gounod's "Redemption" by the Royal Choral Society, there were signs of something like an organised attack upon that work from a quarter where certain critics of a superlative order dwell. In one journal we read that "it seems useless for critics to continue to point out the many weaknesses and vulgarities of the score." The writer of these words seems to have no misgiving on the point that he may be wrong, and the public right in refusing to be influenced by his opinion. But where have critics pointed out the "vulgaries" aforesaid? We should like to know, and may also suggest that when next "The Redemption" is given its detractors might better further their views

by backing up mere assertion (which weighs nothing) with proof. Another newspaper sapiently remarked that "The Redemption" is "not a work which reveals new beauties at each successive hearing." This means, apparently, that it has not an unlimited stock of "new beauties." What work has? There must come a time to all when novelty is exhausted, as, in this sense, "The Messiah" and "Elijah" are exhausted. Happy the composition in which are familiar charms that age cannot wither nor custom stale. We claim that felicitous position for Gounod's Trilogy, and the best judges of sacred music in the world—English amateurs—are with us.

WE are glad to reproduce the following from the New York *Musical Courier*. It refers to a state of things not unknown in our own country: "If one were to believe all the assertions to that effect, whatever musical genius a citizen of the United States may possess is due to contact with the German Fatherland. Whenever an American player or singer scores over here the critics give themselves no end of trouble to find out if the artist has not learned in some German or Austrian music institute, or, at least, received instruction from an expatriated compatriot, as if talent and genius passed from hand to hand, like groceries! It is useless to remind the asserters that other countries have produced musicians without recourse to the 'Fatherland,' and that an exceptionally high proportion of the prizes awarded by the various institutions on the Continent is won by English speaking students. Fully appreciating the great merits of the Continental schools, it is yet high time to understand that, if an inborn taste for music is wanting, no amount of tuition will raise the performer above the status of a first-class mechanic, who, even with the finest technic in the world, will still remain inferior to the (in respect of education) faultless musical box."

THERE is a writer in the Blackheath magazine, *Pianissimo*, who goes straight to the point, if ever man did. How many of us have thoughts like the following, and how few of us have blurted them out! "Why, almost every Concert-room is a hot-bed of artistic lies. We applaud Madame Patti well, because everybody says her singing is perfectly delightful and that she is undoubtedly the finest vocalist of the day—not because her songs have given us any genuine pleasure, or done us any real good. We lift up our hands and a very rapture takes possession of our faces when Paderewski is mentioned, because, you know, every one says he is the most exquisite pianist that ever lived, is living, or will live, and because it is the fashion to adore him; but whether we appreciated him when we heard him, or whether we ever have heard him, is quite another thing. We pretend to be delighted, charmed when a strictly classical programme is put before us, when all the while we are longing for something vulgar—vulgar in a musical sense I mean, of course. O for the man that despises Handel, that hates Mozart, and sees nothing in Beethoven, and *that tells you so*; it is delicious to come across him."

THE imposition of a tax upon pianofortes in France has, no doubt, a financial rather than a musical significance. M. Carnot's Government wants money, and, if one source of revenue fails, another must needs be opened up. As the tax is only ten francs per instrument, it will not much affect the business of the pianoforte makers and sellers, nor go a long way towards suppressing what "unmusical neighbours"

hold to be a nuisance. The significance of the measure lies in the fact that it is a beginning which may have consequences possibly detrimental to art. While the advocate of the tax was speaking in the Legislative Chamber, a member exclaimed, "How about violins?" "We tax dogs," was the retort, "is that any reason why we should also tax cats?" The comparison, not complimentary to the fiddle, nor convincing in its logic, may have suggested the question "Why not?" wherefore let the owners of cats and fiddles (now not for the first time associated) be prepared for the worst.

FROM the *Staffordshire Sentinel*, with hearty commendation: "At a meeting of the General Purposes Committee of the Newcastle (Staff.) Town Council a deputation was received from the committee of the North Staffordshire Musical Festival, and a resolution was passed recognising the advantages conferred on the district by the Festival, and promising support. The Mayor was appointed to represent the Corporation on the committee. Mr. Briggs said the desire of the committee was that the whole of the district should share in the advantages of the Festival. They wished for the co-operation of the various governing authorities, and that a sympathetic interest should be shown in the undertaking, so that the Festival might hold its own with the other great musical festivals in the country."

THE following is "communicated," and we are glad to reproduce it: "The Royal Academy of Music continues to grow so rapidly that the authorities have found it necessary to provide increased facilities for the study of certain branches of the curriculum—so far, that is to say, as the limited accommodation of the Tenterden Street premises will permit. The most important of these developments is the formation of a supplementary orchestral class, under the direction of Mr. Frye Parker, for the string-players who are unable to find room in the regular band of the Institution. It is also announced that an additional organ is being constructed, and as professor of this instrument an excellent new member of the staff has been found in Mr. George Riseley, the well-known Bristol organist."

NEWS comes from Berlin, by way of America, that Mr. Otto Lessmann has ceased to represent the *Cologne Gazette* in that capital. We are sorry for the Rhenish journal, which, probably, has been "got at" by enemies of the distinguished critic. Several charges are brought against Mr. Lessmann: that he warmly praised an opera which turned out to be a *fiasco* (how does that necessarily place him in the wrong?); that he left the theatre after the first act of an opera which he condemned; that he was the only one who praised a certain performance of Beethoven's E flat Concerto. These are curious reasons, and if the *Cologne Gazette* has acted upon them, it favours espionage upon the comings and goings of its representatives, and plainly sets its face against independent judgment.

A CORRESPONDENT sends us the following as an example of "cheek" worthy of preservation in these columns: "An amateur vocalist picked up in the street a roll containing a copy of a song, evidently just bought. There was no mark by which to identify the owner, but the name of a well-known musicseller was stamped on the copy. The gentleman was not greatly pleased with his find—it did not happen to be suitable to his voice, perhaps—but, anyhow, he took

it round to the shop whence it came and coolly requested the people to change it, as he really did not care about it! This, after some demur, they consented to do, though stating it to be quite against their rules; and the lucky finder went off happy with a new song he had particularly wanted."

MR. F. H. COWEN was better advised than he knew of when withdrawing his opera from the incompetent hands at Genoa. It could hardly have entered into his expectation that "Signa" would be taken up by Sonzogno, whose hands were full of enterprises connected with Italian composers and works. Yet that has come about, after the mysterious, silent man with the facial expression of Napoleon III. had taken his own time to think the matter over. Sonzogno's acceptance of "Signa" means all that Mr. Cowen can desire—a good performance (probably at Florence) and generally a presentation of the work such as will give it a fair chance. The date of the production is, we believe, still uncertain, but will not be long delayed.

WE are indebted to a correspondent for a real curiosity among advertisements, compared with which the desire of English clergymen to find an organist and a groom in the same person takes second place: "Precentor wanted, for the U.P. Church, Woodside; if not qualified to play Organ, must provide efficient Organist. Salary £15 per annum. Applications, with Certificates, &c., to be lodged with," &c. Our correspondent naturally desires to know how much would remain to the precentor after paying the organist. The elders, we should say, have not considered that matter, deeming it to be one for candidates only.

THE report prevalent in Milan during the "Falstaff" excitement that Verdi had been offered the title of Marquis of Busseto, must have sprung from the heated fancy of some commonplace person who believes that a title can honour a great artist. What has Verdi to do with a patent of nobility, or it with him? Between the two there is nothing in common, nor even anything that can be construed into a sense of fitness. The master took prompt measures to show his mind on the matter. He wired to Rome imploring the Minister of Education to stop further proceedings if steps had already been taken, and was much relieved by a reply stating that nothing of the sort was in contemplation. Guiseppe Verdi, Marquis of Busseto, indeed!

SIR ARTHUR SULLIVAN is preparing a Concert of English music at Mentone, and has decided to produce the following works: Sterndale Bennett's Symphony in G minor, the Courante from Mackenzie's music to "Ravenswood," the same composer's "Benedictus," Hubert Parry's Overture to "The Frogs," and the *Scherzo* in Stanford's "Irish" Symphony, with, of course, some examples of his own music. We are not informed as to the object of this Concert, if there be any other than proof that such a thing as English music actually exists—a fact of which it is as difficult to convince foreigners as, according to common belief, it is to make a Scotchman see a joke.

THE Brighton and Hove Choral and Orchestral Society, of which Dr. Sawyer is Conductor, will shortly enter upon a new and promising year's work. Dvorák's "Requiem" (repeated by desire) will be performed in Hove Town Hall on the 23rd inst., in company with Schubert's "Unfinished" Symphony.

The second Concert is fixed for June 8; programme—Purcell's "Dido and Æneas" and a miscellaneous group of orchestral and vocal works. For the third and last Concert (December 7), Mackenzie's "Bethlehem" has been chosen, with an alternative in Stanford's "Voyage of Maeldune." The same occasion will witness the production of a new Concert-Overture by Mr. Herbert Botting.

THE musical critic of the *Hawick Express* should be careful to guard against impulses towards prose-poetry. He is safe in working through a programme with the usual distribution of adjectives, but beyond that he runs risks. In his notice of a recent Concert we read: "Mr. Blackwood's two violin solos exhibited the violin in its two phases—first, of exquisite softness, where the music seemed to lull, as it were, a child to sleep; and, second, of brilliant and sparkling execution, both of which showed his mastery over his instrument." Steady, young gentleman, steady!

THE following paragraph is official, with reference to musical arrangements for the Chicago Exhibition:—September: During this month Mr. Camille Saint-Saëns, of Paris, and Dr. A. C. Mackenzie, of England, will visit the Exposition, conducting several programmes of their own choral and instrumental works in both Festival Hall and Music Hall. Mr. Saint-Saëns will also appear as Organist, and in Chamber Concerts.

THE first of the Exhibition Concerts will take place on May 15, when the Boston Symphony Orchestra will appear. In June there will be three Choral Concerts, with an orchestra of 200 and a chorus of 2,000. Programme—June 7, Cantata "Festo Ascensionis Christi," Bach; "Israel in Egypt" (selections), Handel. June 8, "Elijah," Mendelssohn. June 9, "Hallelujah" Cantata (Op. 50), A. Becker; "Moses" (selections), Rubinstein; Vorspiel, Quintet, and Chorus from Act 3, "Die Meistersinger," Wagner.

OTHER Concerts are announced for the same month to be given by visiting societies. As in June, so in the months following, but with abundant variety. The musical directors add to their provisional table of arrangements: "The above list represents that portion of the special musical demonstrations for which dates are absolutely fixed. Regular musical features of the entire Exposition period include semi-weekly Orchestral Concerts in Music Hall; semi-weekly popular Orchestral Concerts in Festival Hall; and Organ Recitals. Plans for Chamber Music will be announced." That the forthcoming World's Show will be entitled to rank as the first in which music has taken its proper place seems now beyond possibility of dispute.

THE organ-grinder is always with us, and so are complaints against the misery he inflicts. Something will have to be done, but short, as yet, of prohibiting the organ-grinder altogether. The happy, though ragged, children who, in court and alley, dance to his dulcet strains, are an argument against total abolition. Some day the County Council may step in and provide music for the "slums." Then send the "grinning Italian" home.

THE novelties to be heard during the forthcoming (21st) series of Richter Concerts are Fibich's Overture "Auf Carlstein," Goldmark's Overture

"Gefesselter Prometheus," Grieg's music for soli and chorus to Björnson's "Olav Trygvason," R. Strauss's Poëme Symphonique "Don Juan," Schubert's "Des Teufels Lustschloss," and Smetana's Poëme Symphonique "Vltava." Beethoven's Fifth, Seventh, and Ninth Symphonies and Mozart's in G minor are also promised. There will be six Concerts, the first of which is announced for June 5.

HERE is a list of some among the works to be performed at Norwich in October: "Messiah," "Elijah," "Golden Legend," "Judith" (Parry), "Water Lily" (Cowen), "Una" (Gaul), "Ancient Mariner" (Barnett), Symphony in A minor (German). The vocalists engaged are Mesdames Albani, Anna Williams, Helen Trust, Belle Cole, and Marian Mackenzie; Messrs. Lloyd, Ben Davies, Salmond, Pierpoint, and Henschel.

OUR Glasgow correspondent points out that the Choral Union of the great city on the Clyde recently accomplished a notable feat; that is to say, performed three oratorios in one week. "Belshazzar" was given on January 31, the "Creation" on the 2nd ult., and "Elijah" on the 4th ult. Bravo the Choral Union! This is almost equivalent to a Festival, and assuredly celebrated in worthy fashion the Jubilee of the Society.

SIR ARTHUR SULLIVAN'S music is not strange to the great Handel orchestra at the Crystal Palace, and the most popular of his serious works, the "Golden Legend," will be given there on June 24 next, under Festival conditions, for the second time. It would not be rash to predict the character of the audience, as to numbers, which will attend on that occasion.

WE are sorry to read in the *Norfolk Chronicle*, after an enumeration of the oratorios, cantatas, and vocal artists to be connected with the next Festival, that "what undoubtedly gives the greatest possible satisfaction to the public" is the engagement of Messrs. Paderewski and Sarasate. Perhaps the *Chronicle* is right, and there's the sting of the situation.

MADAME ALBANI left London for Vienna on the 21st ult. She will sing at one of the Philharmonic Concerts in the Austrian capital, and appear in opera not only there, but at Prague and Buda-Pesth. May all success attend her, for she is much more an artist than the special evolution of musical life known as a *prima donna*.

THE 800th anniversary of the Consecration of Winchester Cathedral will be commemorated on April 8 and 9 by special services. The music is to include, besides selections from Mendelssohn, Handel, Wesley, and Dr. A. C. Mackenzie, a new Anthem, specially composed for the occasion by Sir Herbert Oakeley.

A FRENCH translation of "Voice, Song, and Speech," by Mr. Lennox Browne and the late Emil Behnke, being in course of publication, the former has written a sympathetic biographical memoir of his colleague by way of Introduction.

A SUITE for Orchestra, by Sir Herbert Oakeley, was recently performed in Rome in the presence of Her Majesty the Queen of Italy, who expressed her warm approval of the music.

ROYAL CHORAL SOCIETY.

THE Ash Wednesday performance of Gounod's sacred trilogy "The Redemption" is now looked for as a matter of course at the Albert Hall, and so far from the work fading in popularity it appears to rise in the estimation of the great oratorio-loving public, the attendance on the 15th ult. exceeding, it is said, 8,000 persons. The French master's deeply impressive musical illustration of the sublime tragedy of Calvary is more effective in the huge building at Kensington Gore than in any other concert-room, though of course a Cathedral is the most fitting place for its presentation. Though not faultless, the rendering on the present occasion was well worthy of Sir Joseph Barnby's forces, the clear enunciation of the words in the choruses calling for special commendation. Among the soloists the greatest effect was won by Miss Esther Palliser, whose sweet, well-trained voice told so well in the lovely air with chorus, "From Thy love as a Father," that an encore was demanded with irresistible force. Mr. Iver McKay made one unfortunate slip but was otherwise efficient, and the services rendered by Miss Margaret Hoare, Miss Marie Brema, Mr. Norman Salmond, and Mr. Watkin Mills were in all respects satisfactory.

LONDON SYMPHONY CONCERTS.

At the fifth Concert, which took place on the 2nd ult., Mr. Henschel brought forward his newly-formed choir, the pieces chosen for its trial-flights being Mendelssohn's beautiful "Hear my Prayer" and the superb chorale "Wach auf!" from "Die Meistersinger." Both performances justified a belief that this choral force will, in the near future, take high rank among Metropolitan choirs. Its tone is powerful, rich, and brilliant—its attack and discipline excellent. That a certain lack of ease and subtlety should have marked its contrasts and gradations of speed and power was not surprising, since the *débutant's* sense of responsibility necessarily leads to excess of zeal. Such defects will soon remedy themselves. The solo in Mendelssohn's charming work had for its interpreter that perfect artist, Mrs. Henschel, who also introduced an air from Massenet's "Esclarmonde." The purely orchestral numbers were Beethoven's "Pastoral" Symphony, Schumann's fine Overture to "Manfred," and a selection from "Die Meistersinger." Of the first-named, better performances have been heard, but Schumann and Wagner had full justice done to them, which is not saying a little. The audience was the largest that, until then, had attended a London Symphony Concert, but was exceeded by that which assembled at the next Concert, on the 16th ult. On this occasion some three hundred eager applicants for admission had to be sent away. The attractions were Beethoven's "Eroica," and, for the rest, a Wagner programme. The Symphony was very well played, if we except a little loss of dignity at the outset, and Mr. Henschel was recalled at its close. The "Siegfried Idyll," the Prelude and Closing Scene from "Tristan," the "Procession of the Gods" from "Das Rheingold," and two vocal excerpts from "Die Meistersinger" formed the Wagner selection which, with the Symphony, had been chosen in commemoration of the anniversary of Wagner's death (the 13th ult.), and was rendered with much of the effect intended by the composer. The vocal pieces consisted of the Prize Song and the famous Quintet. The *Walther* on this occasion was Mr. Henry McKinley, who has a voice of genuine tenor quality and a good method. His phrasing was not broad enough for our liking, but nervousness must perhaps be held accountable. Mr. McKinley's first appearance awakened a desire to hear him again, and the audience said so, quite plainly, in the usual way. His colleagues in the Quintet were Miss Nancy McIntosh, Miss M. Brema, Mr. C. Carlyle, and Mr. K. Rumford, a new baritone who made a favourable impression in the music of *Hans Sachs*.

CRYSTAL PALACE CONCERTS.

THE Saturday series was resumed on the 18th ult., when Master Otto Hegner was the instrumental soloist. His

chief effort was in Beethoven's G major Pianoforte Concerto, the solo part of which he rendered accurately, neatly, and rhythmically, though without any depth of feeling. In a Valse Caprice by Strauss-Tausig he displayed his excellent technique to great advantage, and was also heard in Chopin's Ballade in G minor, playing Schumann's "Des Abends" as an encore. Mr. Manns, who was very cordially and sympathetically greeted on resuming his place at the Conductor's desk, introduced a couple of numbers from Nicodé's "Carnival," a bright and showy composition of considerable merit. Fine performances were given of Beethoven's C minor Symphony and Sterndale Bennett's beautiful "Naiads" Overture. Madame Duma, the vocalist of the afternoon, was heard to considerable advantage in the familiar scena from "Tannhäuser" in which *Elizabeth* greets the halls of her ancestors, and in some *Lieder* by Lassen.

SIR CHARLES HALLÉ'S CONCERT.

THE statement widely circulated last year that Sir Charles Hallé would give no more Concerts in London with his famed Manchester band, in consequence of the small measure of support he had received, has happily proved to be erroneous, and the large and brilliant audience which attended the performance in St. James's Hall, on the 22nd ult., may probably induce him to continue his enterprise next season. Certainly, the programme on the occasion referred to was singularly attractive, the addition of a little vocal music being no doubt welcome to the general public. The orchestral pieces included Beethoven's Symphony in C minor, Weber's "Der Freischütz" Overture and Wagner's to "Die Meistersinger," and these were all given in a manner that it would be no exaggeration to describe as superb, the *ensemble* being absolutely faultless. Dvorák's picturesque Suite in D (Op. 39), first introduced last season, was repeated by desire, and again proved very enjoyable. An extremely fine performance was given of Brahms's masterly Double Concerto in A minor, for violin and violoncello, by Lady Hallé, the two artists being twice recalled. Mr. Santley, who was in excellent voice, sang the aria "Hai già vinta la causa" from "Le Nozze di Figaro," and Mdlle. Landi gave Berlioz's very expressive song "La Captive." The new-comer has a moderately powerful mezzo-soprano voice of wide range and pure quality, and her method and phrasing proved her to be an artist of the first grade.

ROYAL OPERA, COVENT GARDEN.

THE lyric drama is accustomed in this country to free treatment, and at Covent Garden, during the past month, it had to submit to the exigencies of Sir Augustus Harris's fancy balls. With the stage occupied by a gallery for performers of dance music, it became necessary to give opera, if at all, off the regular boards and on some others of an improvised character. The manager, equal to the occasion, hit upon the idea of a "Recital," in costume and with action, but on a platform built up in front of the proscenium and without scenery. A first representation under these conditions passed off well. Mascagni's "Cavalleria Rusticana" and "L'Amico Fritz" were the chosen works—happily chosen in view of the novel conditions, because nothing in the dramatic situations tended to provoke hilarity in the wrong place. Some delay was experienced in getting the chorus on and off the stage with sufficient quickness, but this was made up for by the added effect of the music as delivered in the very heart, so to say, of the audience. Of course, both artists and audience had to "make believe" a good deal, as when a single cherry in *Suzel's* hand stood for the whole tree required by the *mise-en-scène*. This, however, was no bar to the enjoyment of the evening's programme, and the artists—Mesdames Del Torre, Guercia, and Palisser; MM. Giannini, Dufliche, and Guetary—played up to their task with unflagging spirit and much success.

The second venture was not so fortunate, nor could any reasonable person have expected that it would be. In "Faust" two of the characters have to die in presence of

the audience, and, with no curtain to hide the fact of their return to life, it became necessary for *Valentine* and *Marguerite* to "resurrect" before the public eye. This was too much even for a confiding British public, who discovered that their sense of dramatic propriety had, under the circumstances, been offended. So "Faust" was not a success, albeit its familiar strains won the applause they usually evoke. Should the manager resume these Recitals at any time, he must be careful to put up operas in which nobody is required to give up the ghost.

PROFESSOR STANFORD'S MUSIC TO "BECKET."

THANKS to the enlightened and liberal policy of modern managers, with Mr. Irving at their head, the supply of incidental music to the poetic drama by composers of the highest rank among us multiplies with gratifying rapidity. We wish it were possible to chronicle a corresponding increase, among audiences, of appreciation in such work; but the truth that music requires to be listened to, as well as heard, has not yet been realised by theatre-goers in general. At any rate, our impressions of Professor Stanford's music to "Becket" were acquired, as to the Overture and *Entr'actes*, through a hubbub of conversation. To this perhaps we may attribute the fact that it hardly realised our expectations, based as these were on the composer's previous achievements. Of the four *Entr'actes*, "King Henry," "Rosamund's Bower," "Becket's Rest," and "The Martyrdom," the first and last seem to us to show most inventive power. The grace and fitness of the other two are obvious, but distinction seems wanting. The Overture appears to need a larger orchestra for its due effect, which is agitated and stormy. The music heard during the progress of the play gives evidence of abundant tact, but surely the clap of thunder which follows the death of *Becket* did not need an orchestral accompaniment! The curtain would fall more impressively in absolute silence. The performance, under Mr. Meredith Ball, was in every respect praiseworthy.

MONDAY AND SATURDAY POPULAR CONCERTS.

MORE than ordinary activity has marked the conduct of Mr. Arthur Chappell's enterprise during the past few weeks, and for this he should be thanked, as the winter musical season has been for the most part characterised by dulness. The first performance of which notice must now be taken is that of Saturday, January 28, but of this little more than formal record is required. The concerted pieces were Beethoven's early Quintet for strings in E flat (Op. 4) and Brahms's somewhat hackneyed Pianoforte Quartet in G minor (Op. 25). Mr. Leonard Borwick gave a highly intelligent rendering of Beethoven's familiar Sonata in D (Op. 10, No. 3), and Mr. Plunket Greene sang in his finest manner *Lieder* by Brahms and Schubert, and also three old Irish airs effectively arranged by Professor Villiers Stanford, forming part of a new collection shortly to be published.

The scheme of the following Monday was of unusual interest. The most recent publications of Brahms are two books of short pianoforte pieces comprising seven Fantasias (Op. 116) and three Intermezzi (Op. 117), and of these Miss Fanny Davies introduced five—namely, two of the second book and three of the first. Though brief, the pieces are not trivial, and require close attention in order to estimate them at their proper value. At first acquaintance the most charming was the simplest—an Intermezzo in E flat in the manner of a Berceuse, though not so denominated. The rest depend for effect, not so much on their melodic interest as on the musicianly and ingenious writing with which Brahms invariably stamps everything that proceeds from his pen. The sketches are far from easy, but Miss Fanny Davies had fully mastered them and her interpretation could not well be surpassed. Another piece, marked "first time of performance," was a series of five Vocal Quartets by Mr. Henschel, being settings of old Russian national poems, the authorship of which is said to be uncertain. They were translated into German by Mr. Julius Altmann, and were sung in that language, though an English version from the pen of Mr. Henschel was given in the programme. This music is strongly rhyth-

mical and simple in phraseology, as befits illustrations of verses so homely in character. The Quartets received the fullest justice from the composer, Mrs. Henschel, Miss Janson, and Mr. Shakespeare; and the same executants were heard in five numbers of the first set of Brahms's Gipsy Songs (Op. 103), Mr. Henry Bird being an excellent accompanist in both instances. Mendelssohn's beautiful Quartet in E minor (Op. 44) and Schubert's magnificent Trio in E flat (Op. 100) completed a singularly attractive programme.

The Concert of Saturday, the 4th ult., may be lightly passed over. Mr. Henschel's new Vocal Quartets and Brahms's Gipsy Songs were repeated, and the instrumental concerted works were Schubert's Quartet in A minor (Op. 29) and Schumann's Pianoforte Quartet in E flat (Op. 47). The pianist of the afternoon, Miss Ilona Eibenschütz, played Beethoven's Sonata in C minor, a work for which she seems to have a special predilection. Her rendering lacks distinctiveness, but it is chaste and intelligent, and her purity of touch was noticeable in the marvellous *Arietta*.

Dvorák's Quartet in C (Op. 61), which headed the programme of the 6th ult., though comparatively an early work, had not been heard previously at these Concerts. It is remarkable for the length and elaboration of the first movement and the Brahms-like complications of rhythm in the slow movement. The *Scherzo* and *Finale* are simpler and the themes more characteristic of the Bohemian composer, but the Quartet, as a whole, cannot be properly judged after a first hearing. A second novelty was a remarkably refined and elegantly written Romanza in A for violin, by Mr. Piatti, which was played to perfection by Lady Hallé. Miss Eibenschütz contented herself with one of Mendelssohn's simplest "Lieder ohne Worte" and the same composer's Capriccio in E minor (Op. 16, No. 2), and was of course called upon for more, her response being a piece which we understand was from the pen of Ignaz Brüll. Mr. Eugène Oudin sang and accompanied himself admirably in two charming *Lieder* by Robert Franz and Grieg's "Ein Schwan," but a new ballad, "More than all to me," by Mr. F. H. Cowen, was somewhat coldly received. Beethoven's Trio in E flat (Op. 70, No. 2) concluded the programme.

The Concert of the following Saturday only needs formal record. Dvorák's Quintet in A (Op. 81) was repeated by desire, and also Mr. Piatti's Romanza for violin. Mr. Borwick gave a very fine interpretation of Beethoven's Variations in C minor, and the Concert ended with Mozart's familiar Trio in E (No. 6). Miss Louise Phillips, a pleasant vocalist, gave entire satisfaction in two *Lieder* by Brahms, and in a musicianly song, "Home they brought her warrior dead," by Mr. Somervell.

On Monday, the 13th ult., Mr. Joachim made his first appearance this season and received an enthusiastic welcome from a large audience. The greatest violinist of his epoch quickly proved that his natural force remains unabated by his splendid tone and firm, virile execution in Beethoven's favourite Quartet in C (Op. 59, No. 3). His solos were the *Adagio* in E minor from Spohr's Concerto (No. 11, Op. 70)—not Op. 50, as printed in the programme—and an expressive Capriccio in A minor by Gade, a movement of Bach being given as the inevitable encore. Miss Agnes Zimmermann gave a delightfully finished if not very powerful rendering of Schumann's *Etudes Symphoniques*, and Miss Liza Lehmann was charming in a once popular song "Vieni, Dorina bella," by Bianchi, a composer of many operas at the time successful but now forgotten. The final work was Haydn's rarely played Quartet in B minor (Op. 64, No. 6).

The Concert of Saturday, the 18th ult., commenced with Mozart's Quartet in C (No. 6) and ended with Schubert's Rondeau Brillant in B minor for pianoforte and violin (Op. 70). Mr. Joachim repeated Gade's Capriccio, and also played his favourite "Garten Melodie," transcribed from Schumann's "Pieces for Four Hands" (Op. 85). Four movements from Bach's Suite: Anglaise in A minor (No. 2) were added to the repertory by Mr. Leonard Borwick, who rendered them with perfect clearness and masculine vigour. Miss Fillinger was the vocalist.

The last Concert we can notice at present is that of Monday, the 20th ult., which commenced with Cherubini's

Quartet in D minor (No. 3). This remarkably melodious and genial work had not been heard for thirteen years, and it was enthusiastically received, thanks, in part, to a brilliant performance. The statement in the programme that only three Quartets by Cherubini have come to light is, of course, erroneous. Three more were published a few years ago and were performed at Sir Charles Hallé's Concerts in 1889. One of them, in F, was given twice at the Popular Concerts in November of the same year. The remaining instrumental pieces on the present occasion were Beethoven's String Trio in G (Op. 9, No. 1), Tartini's Violin Sonata in G (played of course by Mr. Joachim), and four pieces by Scarlatti, rendered with beautiful finish by Miss Eibenschütz. Mrs. Creser, who kindly appeared at short notice as the vocalist in place of Madame Gomez, was most acceptable in her last song, Mr. F. H. Cowen's "For a Dream's sake."

THURSDAY SUBSCRIPTION CONCERTS.

SCHUBERT is a good name with which to conjure musically, as Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brouill realised on the 2nd ult. Steinway Hall was filled with admirers of the master whose honours were destined to be of a posthumous description, and had the programme been devoted entirely to his works gratification rather than regret would have been declared. But it is the plan of the three musicians forming the directorate of these high-class Concerts to assign the first part only to one of the eminent composers and to make the latter half miscellaneous. Thus, on this occasion, Popper's Violoncello and Pianoforte Duet "Im Walde" (for Messrs. Brouill and Webbe) figured towards the close. Summoning the assistance of Mr. Otto Peiniger, the violinist, it was in the power of the pianist and violoncellist just-named to set before the subscribers Schubert's Trio in B flat (Op. 99), an admirable example of the constructive skill as well as of the wealth of melody with which the ill-fated composer was endowed. It was played with much brightness, spirit, and feeling, as also was the Rondo Brillant (by Messrs. Peiniger and Webbe). Madame Clara Samuëll gave an impassioned rendering of "The Young Nun," and the exquisite sentiment of the ever-welcome "Serenade" was brought out in an extremely sympathetic and earnest style by Mr. William Nicholl, to whose voice it is so perfectly suited.

"THE GOLDEN WEB."

AFTER many vicissitudes the last opera of the lamented composer, Goring Thomas, was presented for approval by the Royal Carl Rosa Company, at the Court Theatre, Liverpool, on the 15th ult., and the event aroused considerable interest, many musicians, and a strong contingent of critics from London and the provinces, being present, although the work itself is of a more ephemeral nature than those which gave Goring Thomas name and fame in lyric drama. It was not originally intended for the Royal Carl Rosa "Light" Company, as the following extract from an official announcement will show: "The late Mr. Arthur Goring Thomas was commissioned by the late Mr. Carl Rosa to compose this opera in the spring of 1887, Mr. F. Corder having previously submitted to Mr. Carl Rosa a libretto in which the historical subject of marriage within the precincts of the Fleet was the leading incident. At the time Mr. Goring Thomas received this commission, Mr. Carl Rosa had not made any arrangements for the formation of the Light Opera Company, which was not decided upon until the summer of 1888." All this may be true, but the astute manager must have had the light company in his mind when he commissioned "The Golden Web," for even in its present form the book savours of the *bouffe* order, though it is understood to have been practically re-written by Mr. B. C. Stephenson, while the music never once approaches what, for the sake of distinction, is known as grand opera. A few words concerning the story will suffice in this place. The hero, *Geoffrey Norreys*, is desirous of wedding the fair *Amabel*, daughter of *Mr. Bullion*, a rich city merchant; but being impecunious and, at the same time, entitled to a considerable sum on his wedding day, he consents to marry an unknown masked

female, provided for the purpose by the unscrupulous but kindly-hearted Fleet parson, *Dr. Manacle*. *Amabel* is pursued by an elderly beau, *Lord Silvertop*, who thinks he marries her, also in the Fleet, but when the disguises are removed *Geoffrey* finds to his delight that he is united to his lady-love, while the old fop discovers that he is chained for life to *Amabel's* spinster aunt, *Pamela Patch*. In writing the music it would seem that Goring Thomas had the idea of striking a happy mean between the puerilities of *opéra bouffe* and the necessary elaboration of serious opera. It is a delightful score, full of refined and elegantly written melodies, approaching perhaps nearer to those of Adolphe Adam and of Ambroise Thomas in his lighter moods than any other composers of lyric drama. Without entering into a full analysis, mention may be made of the bright opening choruses in the Fleet market; a sentimental air for the hero, "Fly, summer, fly"; an expressive song for the spinster aunt, "I knew a love-song years ago"; and a quintet, "A Golden Web's before them" in the first act; a remarkably humorous song for the old beau, in which he is constantly interrupted by the listeners; an air for the Fleet parson, "Like a kindly spider," in the second act; and the chorus of market people in the third, as being gems in their unpretentious way. Something more may be said of the work next month, when it will be running at the Lyric Theatre, but meanwhile it is only just to chronicle a remarkably good performance by the Royal Carl Rosa Company. Among the principals Miss Alice Estey, Mr. Edwin Wareham, Mr. Aynsley Cook, and Madame Amadi are the most entitled to praise; but all were equal to their duties, and the orchestra, chorus, and scenic arrangements were all of the first class. The company is evidently maintaining the standard of excellence it reached under its lamented founder.

AMATEUR ORCHESTRAL CONCERTS.

WE have only two of these performances to notice this month. The Royal Amateur Orchestral Society gave its second Concert this season on Saturday, the 11th ult., the principal piece in the programme being Beethoven's Symphony in C minor. Mr. George Mount's players were a little overweighted in this colossal masterpiece, the wind instruments being chiefly at fault, and the pace adopted in the *Andante* was decidedly too fast. Far more commendable was the rendering of Sir Arthur Sullivan's charming Masque Music from "The Merchant of Venice." A selection from "Cavalleria Rusticana," two Dances from Mr. E. German's music to "Henry VIII.," and a ballet movement by Tschaiowsky completed the instrumental portion of the programme. Miss Evangeline Florence and Miss Sarah Berry supplied the vocal music, the latter in place of Mrs. Helen Trust. Both were highly commendable, alike in their selections and in the manner of interpretation.

A highly ambitious programme was put forward by the Stock Exchange Society at its second Concert, on the 21st ult. Schubert's beautiful but misnamed "Tragic" Symphony in C minor (No. 4) was welcome as it is so rarely heard, and the same may be said of Cherubini's noble Overture to "Medea." Both were played with much vigour under Mr. George Kitchen's direction, but more refinement was needed in many passages, a real *piano* being never once obtained. By far the best results were gained in Mr. Ebenezer Prout's tuneful Suite de Ballet, originally composed for the Westminster Orchestral Society. With the composer at the desk, all the details of the picturesque orchestration were brought out with admirable clearness, the performance being one of the best we have ever heard by an amateur body of executants. Mr. C. Rawdon Briggs, a violinist of considerable attainments, won deserved applause in Max Bruch's impressive Romanza in A (Op. 42), and Miss Estelle Thomson was equally successful in a pianoforte Caprice Valse by Saint-Saëns (Op. 38), which she rendered with the requisite lightness and crispness of touch. The male voice choir attached to the Society sang with its customary artistic care a refined part-song "Evening Rest," by Santer, Clarke-Whitfield's picturesque glee "Wide o'er the brim," and a humorous setting, by Mr. C. Lee Williams, of Shakespeare's "Song of the Pedlar," from "A Winter's Tale." Miss Sarah Berry was highly commendable in her

rendering of Rossini's "Di Tanti Palpiti" and in a ballad which she introduced in the second part; but she might easily have chosen songs more worthy of her ability and of a high-class Concert.

ROYAL COLLEGE OF MUSIC.

REGULAR frequenters of the Students' Concerts cannot but have been struck of late with the general excellence of the violin playing, and more especially with the somewhat remarkable fact that for absolute purity of intonation, for finish and charm of style, the lady students are not only *facile principes*, but leave their male colleagues simply "nowhere." We cannot stay to inquire into the cause of this singular phenomenon; perhaps some champion of the "Ewig Weibliche" will come forth to give good reasons why the so-called weaker sex is so much the stronger in an important matter like that first requisite of violin playing, perfect intonation. Surely there must be a more potent factor at work than such a prosaic one as mere hard study. Of the students who excelled in the qualities referred to above, we must name Misses Ruth Howell and Jessie Grimson who, at the Concert of the 2nd ult., played the *Adagio* from Spohr's Eleventh Concerto and an Air with Variations by Rheinberger respectively. Miss Grimson was heard to even greater advantage at the following Concert, on the 9th ult., when she introduced an impassioned and elaborate *Andante* by F. Kufferath. In this her double-stopping and octave playing were exceptionally good. Of the many remaining pieces in the interesting programmes of these two Concerts, we can only refer to a spirited performance of Beethoven's Pianoforte Trio in D, by Misses Hester Sloman and Jessie Grimson and Mr. Paul Ludwig; and a delightfully tuneful and finished rendering of Beethoven's first String Quartet, by Misses Lilian Wright and Ruth Howell, Messrs. Leonard Fowles and Paul Ludwig. At the Orchestral Concert, on the 17th ult., Mr. Alfred Wall attempted Brahms's Violin Concerto, a task than which no more formidable one could have been put before a student. To expect him to do full justice to a work which even a Sarasate has thought well to leave severely alone would be unreasonable, and, as a matter of fact, Mr. Wall's technique is not yet equal to the exceptional demands this Symphony-Concerto makes upon the soloist. That he is a student of unusual promise, however, there can be no doubt, and that to natural gifts of no mean order he unites the earnestness of purpose which alone leads to success, the fact of his studying Brahms's work should prove. Miss Ethel Cain sang the "Ave Maria" from Verdi's "Otello" with sympathetic voice and appropriate expression, and the orchestra had thoroughly congenial tasks in Gade's joyous little Symphony in B flat (No. 4), Mendelssohn's "Hebrides" and Beethoven's "Leonore" (No. 3) Overtures. It was worth a journey to Kensington Gore to hear the splendid strings play the whirling, tempestuous scale passages in Mendelssohn's matchless sea piece, the bustling *Finale* of the Symphony, and the famous unison runs starting the final *presto* of Beethoven's work. The least satisfactory part of the Concert was the indifferent playing of the wood-wind in the lovely pastoral *Adagio* of the Concerto. Professor Holmes conducted.

LENTEN MUSICAL SERVICES.

THE penitential season has again served to develop the musical resources of some of the leading metropolitan churches possessing a reputation for the introduction of appropriate compositions at special periods. At Marylebone Parish Church the first part of Gounod's "Redemption" and Stainer's "The Crucifixion" are being given on alternate Thursday evenings. A better choice could not be made, inasmuch as, whilst calculated to inspire the purest spirit of Christian worship, each work invariably commands the closest attention, no matter how frequently it may be heard. The natural impressiveness of "The Redemption" is vastly enhanced when heard amid sacred surroundings, more particularly when, as at Canon Barker's church, it is prefaced by Sir John Stainer's setting of the *Miserere*. At the first of these services, on the 16th ult.,

Mr. Francis Lloyd was the tenor soloist in Gounod's work and Mr. Henry Bailey was the bass. Mr. F. B. Riddle, the new Assistant-organist, accompanied with discretion, and Mr. W. Hodge, the Organist of the church, conducted. The choir, numbering some eighty voices, exhibited adequate spirit.

For the Friday evenings of Lent at St. Anne's, Soho, Mr. E. H. Thorne, the Organist, has again provided an abbreviated version of Bach's "St. John Passion Music." This setting of the sacred theme is in great favour here, and has become so well known that the congregation spontaneously join in the chorales, thus fulfilling the intention of the original designer of this species of composition. It is probable that the "St. John" will never acquire the popularity of the "St. Matthew Passion," but the work can lay claim to a persuasive charm that has the peculiarity of not only winning friends, but of keeping them. At St. Anne's the *Miserere* and Walmisley's *Magnificat* and *Nunc dimittis* in D minor usher in Bach's pathetic yet noble strains. On the 17th ult. the soloists included Messrs. Sweeney (who sang the music of the *Saviour*), Ackerman (*Pilate*), and Pennington. One of the choirboys gave the beautiful aria "I follow Thee also, my Saviour, with gladness." In order that Mr. E. H. Thorne might conduct the choir (about fifty voices) and small orchestra, Mr. E. Naylor played the accompaniments to the recitatives on the organ.

DR. PARRY ON DESIGN AND EXPRESSION IN MUSIC.

LARGE audiences were attracted during last month to the Royal Institution by Dr. Parry's Lectures on "Design and Expression in Music," a report of the first of which appeared in THE MUSICAL TIMES for February. Dr. Parry had much to say about folk-songs, which were happily defined as "epitomes" of the most advanced artistic music of the people amongst whom they were found. Nearly all the devices employed by the greatest masters to make their music definite and coherent were shown to be existent in miniature in folk-music. Wagner, for instance, made extensive use of a method characteristic of early folk-song—viz., the repetition of the same phrase at different levels of pitch. Speaking of the use of harmony by savages, Dr. Parry said isolated harmonies were very different from the employment of harmony as a basis of design, which had taken European races fully eight hundred years to systematise. The slowness with which this had been achieved was one of the most remarkable things in the history of musical art. For centuries men seemed to have been wholly absorbed by solving the principles of harmony, and their sole aim seemed to have been the writing of simple counterpoint so as to give an agreeable impression. Much of the formlessness of early music was traceable to the influence of the early Church. Dancing and gesture, two great incentives to definiteness of design, had no place in its ceremonies. Its teaching called for introspection and an attitude of mental contemplation and mystic ecstasy. As a consequence early sacred music was totally unrhymic. The aim of Palestrina, Marenzio, and others was to produce a series of soft-flowing harmonies of dreamy indefiniteness, suggestive of vague intangible beauty; and this ideal was the true expression of the spirit of the Christian religion in their day. Secular music also was at first characterised by a similar indefinite style, but man's instinct soon led him to make his everyday music more rhythmic and intelligible in design. Peri's, Caccini's, and Monteverde's operas and cantatas, however, consisted for the most part of an aimless kind of recitative. Monteverde strove, in a wild experimental way, to secure dramatic expression, and occasionally, by chance, achieved striking results. At first instrumental music was merely vocal music played instead of sung, and consequently was of the same indefinite nature. Aided, however, by the desire for dance rhythms, design gradually crept in, although it took men half a century to even make up their minds to adopt a tonic and dominant succession as a basis of design. When, however, this was accepted, music rapidly became more definite, ultimately going to the other extreme. Cesti poured forth a multitude of well-balanced little tunes, and

Scarlatti established the operatic aria form, which, through its persistent use in opera, eventually became as wearisome as the previous formless recitative. Since the time of Palestrina no group of Italian musicians had done so much for the musical honour of their country as Vivaldi, Tartini, and other violin composers. These men were not only composers, but great players, and had every opportunity of observing how their music affected their audiences, and thus they were gradually led to adopt a cycle of movements which laid the foundation of the Sonata form—viz., an opening *Allegro*, an expressive slow movement, and a lively *Finale*. The reason why this series had been so persistently adopted was because it afforded the best possible contrasts. The first appealed to the intellect, the second to the emotion, and the third to action and gesture. Common-sense caused the addition of a solidly written slow introduction, and of the *Minuet* as a true dance form to come directly after the *cantabile* slow movement. It was soon felt that the graceful quiet character of this dance did not provide sufficient contrast, and composers endeavoured to make it more lively and rhythmic. It was, however, reserved for Beethoven to replace it by the *Scherzo*, who thereby not only introduced one of the most characteristic of modern movements, but also emphasised the fact that expression of the widest and most comprehensive kind was the true object of art; for in the *Scherzo* Beethoven endeavoured to write not only a beautiful movement, but one which should faithfully reflect the humorous side of human nature. The Italians, the inventors of all our musical forms, stopped short in their development at the point at which the forms became a means of expression. Then it was that the Germans stepped in and applied them to their true artistic purposes. Gluck protested in favour of expression, and the truth of his aims was shown by the attractive qualities which his music still possessed. His success was the more remarkable when it was considered that in his time design of the harmonic kind was still in its earliest stage, and that orchestral writing as we knew it had not then begun. Mozart, gifted with a marvellous instinctive perception for abstract beauty, strove more to secure perfection of form and appropriate orchestral colour. He established the principles of instrumentation and perfected various types of design. Haydn, always the true-hearted peasant, genial, homely, and human, was not so gifted as Mozart but was more characteristic, and his orchestration, though often crabbed, was always graphic and individual. But over all these composers decorum and conventional propriety ruled supreme. The day, however, was ripe for new departures, and Beethoven's sympathies, like those of Shelley and Byron, were all with freedom and emotional expression; but his mind was so perfectly balanced and his instinct for design so strong that he of all men secured the highest degree of expression within the limit of perfect design. For that purpose, however, he had to use the type of design which was best understood; and that accounted for the preponderance in his works of the Sonata form. With Beethoven, therefore, musical art entered on a new phase, in which progress had been remarkably rapid. Before he was fifty years old, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, and Wagner had all arrived, whose very names suggested a different kind of art to that of Beethoven—a kind of art in which the Sonata was neglected. Berlioz, with his impetuous striving after intense and definite expression, could scarcely be thought of in connection with sonatas. Chopin, it was true, wrote sonatas, but, inasmuch as they were sonatas they were not Chopin, and when they were Chopin they were not sonatas. The field in which Schumann was truly characteristic was quite independent of sonata influence. Even Mendelssohn, the classicist, was least known by his sonatas; while Liszt deliberately attempted to replace the sonata type by programme music. In our own day Brahms had written a fine Sonata and was great enough to do so again, but he was best known by "Rhapsodies," &c., and Dvorák, with his unsophisticated, half savage spirit, was not a sonata writer. This showed that the day of sonatas had passed; they were not the suitable type of the instrumental music of our age. People liked now the characteristic more than the artistic. Very few really cared for the artistic side of any subject. A hundred years ago

art served a set, formal purpose; now it was required to represent sensations and emotions. We wanted the portrayal of peculiar human characteristics, be they from the "slums" or the palace—on the whole, we preferred the "slums," because they were more marked. The stories of "Carmen" and "Cavalleria" were from the "slums." There thus arose a new consideration in art—viz., the necessity of varying the style of treatment in accordance with the conditions under which the music was to be presented. Many apparently did not perceive this, and hence judged all music to be good or bad in proportion as it approached in style that of the Sonata or Chamber Quartet. There was a curious analogy between the present and a former crisis in musical art. The music of to-day was the revival of the polyphonic methods of Bach, combined with the most advanced types of harmonic design as represented by Beethoven; just as the music of Bach and Handel was the product of the revival of the contrapuntal traditions of the early age of pure chord music, in combination with the simplest phase of harmony in the modern state of tonality. The greatest operatic works of to-day were the most polyphonic the world had ever seen. We were now able to enjoy a complexity which to former ages would have seemed incoherence; and our minds had become so imbued with the principles of tonality, that composers now frequently reckoned on our knowledge to produce certain effects; as when the tonalities were purposely obscured to suggest the mysterious. The latest addition to the composer's resources—viz., orchestral colour, the most subtle in its effects was peculiarly illustrative of the extreme nervous sensibility of the present age. The effect of colour, however, was only to make the listener more susceptible to impression; it was not a true means of expression, which existed in the musical figures themselves. There was a danger that undue indulgence in the excitement of colour would deaden sympathy with the more intellectual side of music. In conclusion, the lecturer said that the chief factors in musical art had each developed into a means of expression: melody, first regarded as a beautiful design, became subsequently applied to expression; harmony, primarily used as a basis of form, afterwards utilised as a means of securing instant expression; and colour, originally used to secure contrast, was now made to enhance expression. Design not only made expression clear, but gave it its full force; and by the quality of the thing expressed and the design in which it was announced were we able to distinguish that which was truly great and sound in art.

The instructive character, as well as the enjoyment of the Lectures, were considerably increased by the musical illustrations selected from the works of the composers to whom reference was made.

MUSICAL ASSOCIATION.

SINCE our last notice of these interesting meetings, papers have been read by Mr. McNaught and Dr. C. W. Pearce. The former dealt with the "History of Solmisation," and pointed out that since the eleventh century names had been used to localise scale notes, identify pitch, and as voice aids. It was the employment of the same signs for these three distinct purposes that had caused so much confusion and led to such difficulty. The great merit of Guido's hexachord system was that the position of the half-tones was fixed, always occurring between the third and fourth notes. But it was necessary, whenever the music exceeded the limits of a hexachord, or any tone foreign to it occurred, to change the syllables and pass into another hexachord. Such a change was called mutation, and was practically the same as the method of change notes employed by the modern Sol-faist. With the growth of modern tonality the hexachord system proved insufficient, and many and various expedients were suggested and more or less widely adopted. Amongst them were Hitzler's Ba-bi-sa-tion or La-be-ce-da-tion and Graun's "Da-me-ni-sa-tion." In the latter was shadowed forth Hullah's idea of backward and forward vowel sounds for the flat and sharp deflections. The addition of "Si" for the seventh note of our scale was a great advance. The title of "Do," in place of "Ut," objectionable from its awkwardness to vocalise, for the initial note of the scale was derived from the first syllable of the name

of Signor Doni, whose friends also tried to secure the adoption of "Ni" for the seventh of the scale. The "Ut and Re" method was still retained in France, but had practically died out in England as far back as 1650. Other innovators to whom we were indebted were Wilhelm and Jeu de Berneval. In the book of the latter we had the suggestion of Mr. Curwen's doctrine of "mental effect." To Mr. Curwen we were indebted for the application of "Te" to the seventh of the scale, whereby the sibilant "Si" was avoided. After a reference to the Lancashire and "Chevé" systems, Mr. McNaught concluded by strongly advocating the adoption of different names for pitch denominations and scale relationships.

Dr. Pearce's paper was based on Sir John Stainer's remarkable essay "Music in its Relation to the Intellect and the Emotions," and had for its title "On Listening to Music." Mr. Prout was in the chair. There was an interesting discussion, in which the practice of following orchestral performances with a score in hand came in for plenty of praise and blame.

GRESHAM COLLEGE.

PROFESSOR BRIDGE began his Hilary Term of Musical Lectures at Gresham College on the 7th ult., when he entitled his discourse "An hour with my Spinnet," and a very pleasant one it proved to be. The Professor exhibited his fine specimen of this ancient instrument, which was effectively played by Mr. E. Silas, and spoke in his usual vivacious and instructive manner about the "Parthenia, or the Maydenhead of the first musick that ever was printed for the Virginalls, composed by the famous Masters William Byrd, Dr. John Bull, and Orlando Gibbons," the original edition of which, "entirely engraven upon copper plates by William Hole," was published in 1611. Referring to the characteristics of the twenty-one pieces which were contained in this volume, the Professor read a description of the "Pavan," which would seem to indicate that this name was derived from the figures of the dance, rather than from the costumes of the dancers. The passage ran as follows: "Pavan, an old stately dance, which received its name from the dancers, who with curious steps and settings of the feet, placing themselves one before the other, formed a wheel, almost like the peacocks when they puff themselves."

At the second Lecture the Professor based his remarks on John Playford, who effected many improvements in music printing. In his "Tunes to the Psalms" the "Courteous Reader" was thus addressed: "These following tunes of the Psalms are much used, not only for young probationers in song, but for those Parish Clerks which live in Country Towns and Villages where their skill is as small as their wages: But to them of this City of London which are most of them skilful and judicious men (in this matter) it will add little to their knowledge, yet I hope and wish it may to some of their congregations, who I am very sensible have great need of Instruction therein." Playford himself being a parish clerk to the Temple Church in 1683 might, the Professor said, have had something to do with the above expressed superiority of the London men over their country brethren. A very enjoyable selection of catches, ayres, dialogues, and glees from "Playford's Musical Companion" were sung during this Lecture by Mr. Dan Price and some of the Westminster Abbey choir-boys.

The two concluding Lectures were continuations of "Talks about the Orchestra," the instruments under consideration on this occasion being the trumpet, trombones, and bass tuba. The principles of construction, capabilities, and peculiarities, together with examples of the use by composers of these instruments, were graphically described, and an interesting explanation given of the three varieties of the slide trumpet—viz., the original, invented about the end of last century by John Hyde; Mr. Wyatt's, which had four tubes sliding on each other in such manner that only half the wrist movement was necessary; and Messrs. Boosey's, in which the slide worked from the performer. The modern "Bach trumpet" in A flat, consisting of a long straight tube of narrow bore and provided with two pistons, was also commented on, and the cornet-à-piston referred to

in Berlioz's words as an instrument "used in circles of society in which elevation and purity of style were not considered essential."

The illustrations on the trumpet were played by Messrs. Solomon and Morrow, and those on the trombones and bass tuba by Messrs. Colton, Davis, Gutteridge, and Booth, the ensemble playing of the latter admirably displaying the delicate gradations of tone of which trombones are capable. Mr. C. Ackerman, by his excellent singing, also contributed to the enjoyment of the audience.

MR. DAVID JENKINS'S ORATORIO "DAVID AND SAUL" AT SWANSEA.

AN event of some interest to the music-loving Welsh, and one which has been looked forward to with considerable interest for some time, was the first performance of the Oratorio "David and Saul," composed by David Jenkins, which took place at Swansea on January 26 last. Generally, it may be assumed that music in Wales is mainly made up of choral singing, and therefore the production of a new Oratorio by a Welsh composer is an event always viewed with keen interest. "David and Saul," although now performed for the first time in its entirety, was written some ten years ago, and two or three of its choruses have become widely known in the Principality, having been freely used as test pieces at the National Eisteddfod competitions, a purpose for which they are well adapted. The work, commendably moderate in length—twenty-four numbers—deals prettily and poetically with the episode in the life of *Saul*, wherein the melancholy is dispelled by the power of music performed by *David* and the musicians who accompany him. This affords opportunity for musical treatment of various emotions, such as *Saul's* melancholy, his despair, pride, rage, terror, and repentance, and his comfort at the return of the Divine favour, which changes his anguish into joy, whereon "the Fiend departs, and *David* concludes with a song of triumph on the powers of harmony and the seraphic hymn that attends her as the minister of heaven on the creation of the world." The Oratorio is written for soprano, contralto, tenor, and bass soli, and the usual chorus and orchestra. It opens with an Overture—*Adagio* in A minor, leading to *Allegro* in A major—in the regulation "two-subject" form. The principal vocal numbers include the airs "Almighty Lord" and "Ye woods and lakes," for tenor; "And lo! the radiant sun" and "Descend, Celestial visions," for bass; "Happy King, thy woes are o'er," for contralto, and solo for same, with male-voice chorus, "Sweetly let the numbers roll"; and for soprano, "Hark, the solemn nightingale" (with chorus), and "Come, fair repentance." All of these are more or less effective. One of the most attractive numbers is the quartet "Softly breathe your numbers." It is well written for voices, and met with an irresistible encore, and will probably be heard again as a detached concert piece, for which it seems well adapted.

The choruses, as might be expected in Welsh compositions, are the most successful portions of the work. They are original in subject and ingenious in treatment, and possess a considerable amount of dramatic power, which culminates in the chorus "Now th' impetuous torrents rise" (one of the test pieces at the Grand National Eisteddfod at Swansea in 1891). Others specially worthy of notice are "Thus Heav'n's decree in thunder's sound" (National Eisteddfod Competition at Aberdare), "Fly, ye sons of Israel," and the concluding chorus, "Twas then, ye sons of God" (National Eisteddfod Competition, Brecon).

Taken as a whole, the work possesses plenty of vigour and greater originality than we are in the habit of expecting from Welsh composers of oratorios. There are, in places, certain small matters that betray a want of experience—such as an occasional abruptness of modulation and a crude progression in the vocal solos, as well as passages for the orchestra—the latter not at all to be wondered at in Wales, where it would almost seem as if the average choral conductors considered instrumental or orchestral music quite a superfluity, and where it is not at all an uncommon thing in the performance of an oratorio for the conductor to cease beating when the voice stops, thereby depriving what orchestra there may be of help just when it is most wanted.

Certain it is that to hear a fairly decent orchestra at an oratorio performance in South Wales is almost impossible. The performance now under notice was marred by a very shaky rendering of that portion of the score for which the composer has our sympathy, and therefore it would be hardly fair to say much about it. The chorus, on the contrary, had been well trained, and did, as Welsh choruses generally do, excellently well. In quality of tone, balance of parts, precision in attack, and just intonation they are worthy of all praise.

The solos, too, were in good hands. Miss Medora Henson, the soprano, a most intelligent and capable artist, confirmed the good impression which she made in the town not long since, and is likely to be in request for similar performances in the district. Miss H. M. Jones, Mr. Ben Davies, and Mr. David Hughes, who made up the quartet, are all well known. They were in excellent form and had a very warm reception, which was all the more hearty from the fact that they are all Swansea born and are three artists of whom Swansea people are very justly proud.

The audience was a large one and very appreciative, and the cordial reception given to his work must have been very gratifying to the composer, who conducted, and was heartily applauded and recalled at its conclusion.

OBITUARY.

VINCENZ LACHNER, the youngest of the three brothers who have attained distinction in the musical world, died at Carlsruhe on January 22. He was born at Rain (Bavaria), on July 19, 1811, his father being Organist of that place, and the early and most thoroughgoing instructor of his gifted sons. After having passed through an educational course at the Gymnasium of Augsburg (maintaining himself the while by singing in churches and giving music lessons), Vincenz became for a time private tutor in an aristocratic family at Posen, and in 1833 was appointed vice-capellmeister at the Kärnthner-Theater, in Vienna, where his brother, Franz, occupied the post of principal Conductor. On the appointment of the latter shortly afterwards to a similar position at the Mannheim Court Theatre, Vincenz succeeded his brother in the Viennese appointment; and again, two years later, when Franz accepted the important conductorship at the Munich Opera, the younger Lachner stepped into his place at Mannheim, a position from which he retired in 1873. Since then he has lived in Carlsruhe, actively employed until the last in his art, composing and conducting an occasional Concert performance. Vincenz Lachner was a most able and genial Conductor, and his artistic influence upon the musical life of Mannheim has been most marked. As a composer he followed the traditions of the classical school, and without being endowed with a distinctly creative power, will always occupy an honoured place in the musical history of his country. Vincenz Lachner visited this country in 1842, in the capacity of Conductor of a German Opera Company performing in London. Ignaz Lachner, though greatly advanced in years, still lives, in retirement, at Hanover.

JOSEPHA LANG, a niece of Mozart, died, in the latter part of January last, at Vienna, aged seventy-three. She had lived for many years past in the Austrian capital in great poverty, and on more than one occasion Concert performances were organised in her aid.

After a long illness, Miss BETTINA WALKER, whose "Musical Experiences," published in 1890, revealed an interesting writer as well as earnest student, has passed away. Born in Dublin, Miss Walker's musical studies were not at first her main object in life, but, as narrated in her book, she ultimately found her vocation in music, and particularly in promulgating the views on pianoforte playing of Adolphe Henselt, her last and best appreciated instructor. Miss Walker was resident in London for the last few years, and died, on the 4th ult., at Fulham.

With regret we announce the death, on the 10th ult., of Mr. GEORGE FERREY, until lately Organist of Christ Church Priory. This appointment has been held by only two organists since the organ was built in 1788, Mr. Hiscock, who was the first holder, being succeeded by Mr. Ferrey in 1851.

We have to record the death, on the 13th ult., at Edin-

burgh, of Mr. GEORGE LICHTENSTEIN, a well-known and much-esteemed professor of music there. A native of Hungary, he was brought up for the law, but being concerned with the Revolution in the capacity of private secretary to Kossuth, he was actively engaged throughout the struggle, and when it was terminated by the intervention of the Russians he retired to Königsberg. The convention between Austria and Germany in 1851 compelled him to make a hurried departure from thence, and, accompanied by his brother, Mr. F. L. Lichtenstein, now editor of the *Correspondence de Pesth*, he arrived in London, where he soon made many friends, including the house of Broadwood, to which he always remained much attached. In 1856 he settled in Edinburgh, and, entirely devoting himself to music, became one of the leading pianoforte teachers and exercised an important influence on the musical taste of that city. When the Duke of Edinburgh (then Prince Alfred) was resident at Holyrood pursuing his studies, Mr. Lichtenstein was honoured by being chosen to accompany His Royal Highness's performances on the violin. He was for many years a Director of the Edinburgh Philosophical Institution and one of the founders of the Edinburgh Society of Musicians, of which he was at one time the President. He was also a Director of the Charlotte Square Institution, in which he acted as head of the music department. Of refined and distinguished manners and imbued with a wide culture, he had a large circle of friends, not only among the residents, but including nearly every musician of note who visited Edinburgh. He was in his seventieth year and unmarried.

The death is announced, on the 15th ult., at Lille, of GABRIEL SINSOILLIEZ, the *chef d'orchestre* at the Grand Théâtre, a few days after the first French performance there, under his direction, of Wagner's "Der fliegende Holländer," referred to in our Foreign Notes. Sinsouilliez was the composer of several comic operas and operettas, including "Les Francés d'Yvonne," "Kahnfar," and "Sakodo," and had just completed a lyrical drama, entitled "Mariana." He belonged to a family which has produced a number of musicians, and was only forty-five years of age.

We regret to hear of the death, on the 22nd ult., at Brighton, of Mr. GEORGE WOOD (head of the firm of J. B. Cramer and Co.). Mr. Wood was born in Edinburgh, in 1812, and, succeeding to the pianoforte business of his father, introduced many English and foreign artists to the public of the Northern capital. In 1861 he came to London and joined Messrs. Beale and Chappell in the business at 201, Regent Street, of which he finally became the sole proprietor; and in 1863 took the Prince of Wales's Bazaar, 207-9, Regent Street, and turned it into a pianoforte gallery—then the largest in Europe. He afterwards gave Concerts at Exeter Hall, took Christine Nilsson and Santley on professional tours, and in 1870 opened Drury Lane with a strong operatic company, producing, amongst other works, "Mignon" and the "Flying Dutchman." Of late years he devoted himself exclusively to the pianoforte business, in which he is succeeded by his nephews, Messrs. John and G. Muir Wood.

We have also to record the following deaths—viz., On January 25, at Bologna, NAZARENO GATTI, bassoon player, and professor of his instrument at the Liceo Rossini, aged seventy-three.

On January 26, at Bremen, AUGUST MEINHARDT, music publisher in that town.

On January 28, at Altenburg, BARON VON LILIENCRON, for many years the Intendant of the Ducal Court-Theatre of Altenburg, aged eighty-seven.

On the 5th ult., at Dresden, AUGUST BÜCHNER, violinist, for a period of sixty-one years a valued member of the orchestra of the Dresden Royal Opera.

On the 11th ult., in London, SUZANNE LAGIER, a highly popular Parisian actress and singer during the latter days of the second French Empire, and a successful composer of *chansons*. She was born at Dunkerque, in 1833.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

TAKING up the record of Concerts here since my last letter, reference must be made to the annual Concert of Mr. and Madame Oscar Pollack, which took place in

S. Matt. xxviii. 1-6; S. Luke xxiv. 6;
and part of Hymn by Bishop WORDSWORTH.

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Andante tranquillo.

ORGAN.

Gt. Small Diap.

Ped. 16 ft.

SOPRANO.

mp

As it be-gan to dawn to-ward the first day of the week, .. came Ma-ry Mag-da-

ALTO.

mp

As it be-gan to dawn to-ward the first day of the week, came Ma-ry Mag-da-

TENOR.

mp

As it be-gan to dawn to-ward the first day of the week, came Ma-ry Mag-da-

BASS.

mp

As it be-gan to dawn to-ward the first day of the week, came Ma-ry Mag-da-

Accomp. only if necessary.

con espress.

p

le-ne and the o-ther Ma-ry to see the se-pul-chre.

con espress.

p

le-ne and the o-ther Ma-ry to see the se-pul-chre.

con espress.

p

le-ne and the o-ther Ma-ry to see the se-pul-chre.

con espress.

p

le-ne and the o-ther Ma-ry to see the se-pul-chre.

soft Sw. & Ob.

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Allegro ma con maestà.

And, be -

And, be -

And, be -

And, be -

Allegro ma con maestà.

Gt. to Siv. with Reeds. sf

Ped.

- hold, be - hold, there was a great earth-quake, a great

- hold, be - hold, there was a great earth-quake, a great

- hold, be - hold, there was a great earth-quake, a great

- hold, be - hold, there was a great earth-quake, a great

earthquake: for the an - gel of the Lord de - scend - ed from hea - ven, and roll - ed back the

earthquake: for the an - gel of the Lord de - scend - ed from hea - ven, and roll - ed back the

earthquake: for the an - gel of the Lord de - scend - ed from hea - ven, and roll - ed back the

earthquake: for the an - gel of the Lord de - scend - ed from hea - ven, and roll - ed back the

stone, .. the stone .. from the door, And sat up - on it.

stone, .. the stone .. from the door, And sat up - on it.

stone, .. the stone .. from the door, And sat up - on it.

stone, .. the stone .. from the door, And sat up - on it.

sf

meno animato.

His coun-ten-ance was like light-ning, and his

meno animato.

His coun-ten-ance was like light-ning, and his

meno animato.

His coun-ten-ance was like light-ning, and his

meno animato.

His coun-ten-ance was like light-ning, and his

dim. *Full Sec.*

uncoupd.

rall. *Adagio, non troppo.*

rai-ment white as snow, .. his rai - ment white as snow : . . .

rall.

rai-ment white as snow, .. his rai - ment white as snow : . . .

rall.

rai-ment white as snow, .. his rai - ment white as snow : . . .

rall.

rai-ment white as snow, .. his rai - ment white as snow : . . .

rall. *Adagio, non troppo.*

3)

ALL THE BASSES. *mf* *più p*

And for fear of him the keep-ers did shake,

p *dim.*

rall. e misterioso. smorzando.

and became as dead.. men...

Ped. 16 & 32.

Andante. ALL THE SOPRANOS. *Quasi Recit.* *rit.*

Andante. And the an - gel answered and said un-to the wo - men,

soft Gt. *rit.*

Man.

Andantino.
BARITONE SOLO. *espressivo.*

Fear not ye, fear not ye: for I know that ye seek Je - sus, which was

Andantino.

Sw. *Ped.*

cru - ci - fied. fear not ye: for I

know that ye seek Je - sus, Je - sus which was cru - ci - fied. He is not

here, He is not here: (re - mem - ber how He spake un - to you

when He was yet in Ga - li - lee.) Fear not ye: He is not

here: He is ris en. en. accel. e molto animato.

Ris - en, ris - en, ris en! en!

Ris - en, ris - en, ris en! en!

Ris - en, ris - en, ris en! en!

Ris - en, ris - en, ris en! en!

Allegretto.

dim. p. cres. ed accel.

Più lento. RECIT. con espress. rit. parlando.

molto cres. p. colla voce.

Tempo lmo. cres.

Tempo lmo. cres. molto.

f allarg. 3 colla voce. Gt.

FULL. sf. f. fff.

mp p.

Piano introduction. The music is in 3/4 time, key of B-flat major. The right hand features a melody with dynamics *rit.* and *al.* The left hand provides a harmonic accompaniment with a *cres.* (crescendo) and *dim.* (diminuendo) marking.

SOPRANO OR TENOR SOLO.
Andante religioso, e con fervore.

Vocal solo section. The melody is in B-flat major, 3/4 time. The lyrics are: "Al - le - lu - ia! Al - le - lu - ia! Hearts and voi - ces heav'n - ward raise;". The tempo/mood is *Andante religioso*. The piano accompaniment is marked *p Sw.* (piano, swell) and *Man.* (marcato).

Full choir section. The melody continues with the lyrics: "Sing to God a hymn of glad - ness, sing to God a hymn of praise;". The piano accompaniment is in B-flat major, 3/4 time.

FULL.
con fervore.

Full choir section with multiple staves. The melody is repeated with the lyrics: "Al - le - lu - ia! Al - le - lu - ia! Hearts and voi - ces heav'n - ward raise;". The tempo/mood is *con fervore*. The piano accompaniment is marked *f Gt.* (forte, grand) and *Ped.* (pedal).

Sing to God a hymn of glad-ness, sing to God a hymn of praise;

Sing to God a hymn of glad-ness, sing to God a hymn of praise;

Sing to God a hymn of glad-ness, sing to God a hymn of praise;

Sing to God a hymn of glad-ness, sing to God a hymn of praise;

SOLO.
mf. espress.

He, Who on the Cross a Vic-tim for the world's sal-va-tion bled,

Sw. p

Man.

Je-sus Christ, the King of glo-ry, now is ris-en from the dead.

cres.

FULL
mf. legato. *dim.*

He, Who on the Cross a Vic-tim for the world's sal-va-tion bled,

mf. legato. *dim.*

He, Who on the Cross a Vic-tim for the world's sal-va-tion bled,

mf. legato. *dim.*

He, Who on the Cross a Vic-tim for the world's sal-va-tion bled,

mf. legato. *dim.*

He, Who on the Cross a Vic-tim for the world's sal-va-tion bled,

Gt. mf. compd. *dim.*

Ped.

Je - sus Christ, the King of glo - ry, now is ris - en from the dead, *sf* *cres. e accel.* *poco a poco.*

Je - sus Christ, the King of glo - ry, now is ris - en from the dead, *sf* *cres. e accel.* *poco a poco.*

Je - sus Christ, the King of glo - ry, now is ris - en from the dead, *sf* *cres. e accel.* *poco a poco.*

Je - sus Christ, the King of glo - ry, now is ris - en from the dead, *sf* *cres. e accel.* *poco a poco.*

Je - sus Christ is ris - en, is ris - en from the dead. . . *ff* *cres. e accel.* *poco a poco.* Al - le -

Je - sus Christ is ris - en, is ris - en from the dead. . . *ff* *cres. e accel.* *poco a poco.* Al - le -

Je - sus Christ is ris - en, is ris - en from the dead. . . *ff* *cres. e accel.* *poco a poco.* Al - le -

Je - sus Christ is ris - en, is ris - en from the dead. . . *ff* *cres. e accel.* *poco a poco.* Al - le -

lu - ia! *f* *rit.* Al - le - lu - ia! . . . A - men. . . *rit. e dim.*

lu - ia! *f* *rit.* Al - le - lu - ia! . . . A - men. . . *rit. e dim.*

lu - ia! *f* *rit.* Al - le - lu - ia! . . . A - men. . . *rit. e dim.*

lu - ia! *f* *rit.* Al - le - lu - ia! . . . A - men. . . *rit. e dim.*

the Masonic Hall on January 26. Apart from the efforts of the Concert-givers as pianist and vocalist, interest centred in the first appearance here of that gifted Royal Academy student, Miss Ethel Barns. Her violin-playing is certainly of a very high order, and the Polonaise from her own pen shows that she has no mean capacity as a composer.

Mr. Stockley's second Orchestral Concert was given in the Town Hall on the 2nd ult. Beethoven's Symphony (No. 8) in F was the principal work performed, and some acceptable novelties were presented in the Notturmo by Stewart Macpherson (conducted by the composer) and two movements from the Suite by Walter Wesché. Miss Wietrowetz made her first appearance here on this occasion, and created a great impression by the almost masculine vigour and breadth of style with which she played Spohr's "Dramatic" Concerto. The vocalists were Miss Anna Williams and Mr. Brereton.

The Festival Choral Society's Concert on the 16th ult. was of more than usual importance, for it was the means of introducing to a Birmingham audience the "German Requiem" of Brahms. The work had been well prepared, and the choral portions were given with delicacy or vigour as required. Some of the movements were taken too quickly, the great fugue in the sixth number suffering somewhat in effect thereby. The soloists were Miss Maggie Davies and Mr. Ffrangcon Davies, who were very successful in their parts. The choruses were given with massive effect, and the work, sombre in treatment though it was, deeply interested the audience throughout. Following the "Requiem" came Mendelssohn's "Hymn of Praise," a work presenting contrast and yet similitude in principle. This was most admirably performed, Miss Davies, Miss Mabel Grove, and Mr. Iver McKay taking the solo parts. The choruses were given in grand style and the Symphony was admirably played. Mr. Perkins presided at the organ and Mr. Stockley conducted.

Mr. and Mrs. Henschel gave their first Vocal Recital in Birmingham, at the Masonic Hall, on the 20th ult., when a very interesting programme was admirably performed.

The annual Concert of Miss Fanny Davies was given in the Masonic Hall on the 22nd ult. As on the previous occasion, Miss Davies was assisted by Dr. Joachim and Mr. Piatti. The programme comprised Schumann's Trio in F (Op. 80) and Beethoven's Trio in E flat (Op. 70, No. 2). The solo pieces included the new Intermezzo (Op. 117, No. 1) of Brahms, Tartini's "Trillo del Diavolo," and the Suite in G for violoncello, by Sebastian Bach. Some idea of the popularity of Miss Davies in her own city may be gathered from the fact that the whole of the seats in the hall were let at reserved prices.

The Turner Opera Company is still doing well at the Grand Theatre. To the previous repertory Balfe's "Siege of Rochelle" was added on the 3rd ult., and Donizetti's "Lucia di Lammermoor" on the 8th ult., with Miss Amelia Sinico in the title part. "Cavalleria Rusticana" continues to attract large audiences, but the theatre presents the most remarkable sight on Saturday nights, when upwards of 4,000 people are crowded into it.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL of the smaller choral societies of Bristol and neighbourhood have given Concerts during the past month, but in no case was anything pretentious attempted.

Bishopston Choral Society, a body increasing in membership and efficiency, sang a number of part-songs under the direction of Mr. Cedric Bucknall, on January 26. Among the pieces were Henry Smart's "Sing to the Maidens," Mackenzie's "Hark! 'tis the horn," Schumann's "Gipsy Life," Mendelssohn's "Old Romance," and Filby's "The Mice in Council," which were creditably sung.

St. Barnabas Choral Society brought forward Vincent's Choral Fantasia on old English Airs, and several part-songs and glees at the Concert on the 10th ult. Mendelssohn's "The Woods," Bishop's "Daughter of Error" (solo by Miss Agnes Sharland), Leslie's "Lullaby of Life," and Caldicott's "The Boy and the Bee" were also examples of excellent singing on the part of the choir. Mr. Mathews conducted.

The ninety-third Saturday Popular Concert, given on the 11th ult., was a great success. Madame Gomez was the chief attraction; but, as furthering local music, the excellent singing of several choruses and part-songs by the choir was the most important feature. The pieces were Leslie's "Lullaby of Life," "To Rome's Immortal Leader" (Mozart), "The Song of the Vikings" (Fanning), a "Cradle Song" of Smart, Hatton's "Lady, rise," and Mozart's "Sweet peace descending." Mr. E. T. Morgan and Mr. Strugnell contributed songs, Miss Duckham pleasingly played some violin pieces, and the band performed overtures and selections. Mr. G. Gordon conducted.

The annual Concert of the Orpheus Glee Society took place on the 9th ult., when an unusually large assemblage came to hear some of the most perfect singing in the country of compositions for male voice choirs. No absolute novelty was contained in the scheme, but several pieces which have not been heard for many years came with renewed freshness. They included "Past is the race of heroes" (Hargreaves), "Go, idle boy" (Calcott), "I wish to tune" (Walmisley), "Hush'd in death" (H. Hiles), "The old church bells" (G. Riseley), "Battle Song" (Schumann), "Ossian" (Beischnitz), and "The Mariner's Return (Hoessler). Tom Cooke's "Strike the Lyre" held its time-honoured place at the head of the programme. Sullivan's "The long day closes," Krugh's "Drum March," and Cruickshank's "Stars of the summer night" were also listened to with delight. "Come, follow me," for four voices, from the pen of E. T. Driffild, who has local associations, was given for the first time by the Society, and it met with the warm approval of the audience. The humorous pieces were Kunze's "Sailor's Song" and Dr. J. F. Bridge's "Peace," which were both greatly relished. Mr. Harper Kearton and Mr. Montague Worlock were the soloists, and they acquitted themselves well. Mr. Riseley conducted in his usual inspiring manner.

The first Subscription Orchestral Concert of a short series took place on the 13th ult. The works brought forward were Beethoven's Seventh Symphony in A, the same master's "Egmont" Overture, and Mendelssohn's "Fingal's Cave" Overture, which were admirably performed. Mr. Leonard Borwick played Schumann's Pianoforte Concerto, a posthumous Prelude in B flat of Mendelssohn, and a Hungarian Rhapsody of Liszt. With these Mr. Borwick made his first appearance before the public of Bristol—although he has taken part in a Concert at Clifton College before—and made a most favourable impression, his playing of the Rhapsody winning him a triple recall. Among the vocal contributions of Miss Bertha Moore were two songs, "To the Moon" and "Adieu," written by Mr. P. Napier Miles, a cultured local amateur.

The novelty at the popular Chamber Concert on the 11th ult. was Brahms's Clarinet Quintet (Op. 115), which was beautifully played by Messrs. G. A. Clinton (clarinet), Theo. Carrington, H. Bernard, F. S. Gardner, and E. Pavey, and rapturously received by the crowded assemblage. The same executants gave a faithful interpretation of Mozart's Clarinet Quintet in A. Miss Lock and Mr. Theo. Carrington united their efforts in Beethoven's "Kreutzer" Sonata, which was finely played. Mr. Worlock contributed songs.

Bishopston Orchestral Society came before the public on the 6th ult., for the first time, and won approval by its playing, under the direction of Mr. Adams, of an interesting programme of music, which included movements from Haydn's Seventh Symphony and Mozart's "Jupiter" Symphony.

A thoughtful and instructive Lecture on "Chopin" was given at the Victoria Rooms, on the 7th ult., by Mrs. Liebig. Mr. Liebig played, and Miss Lena Phillips sang the musical illustrations.

Mr. Carl Armbruster commenced a series of five Concert-Lectures—one each week—on Wagner's "Tristan and Isolde," at Clifton, on the 16th ult. During the course he will play through the whole of the work, and, aided by Miss Pauline Cramer, will sing vocal excerpts.

Kingswood and District Choral Society gave its first Concert on the 1st ult. The vocal body, which was formed in the autumn of last year, has made surprising progress (under the direction of Mr. J. F. Nash), as shown by the

intelligent singing of Van Bree's "St. Cecilia's Day" (with Miss Cromey as soloist), Beale's glee "Come, let us join," Edwards's "In going to my lonely bed," and Garrett's "Good-Night, Farewell." A good beginning has thus been made in a large and important district of Bristol, and the Society gives promise of growing into a large and successful organisation.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society entered on its seventeenth season with a truly fine performance of Verdi's "Manzoni" Requiem, with the first part of Haydn's "Creation," on the 13th ult. The Concert took place at the Royal University, Earlsfort Terrace, and, notwithstanding several counter attractions, brought together a fairly large audience. The principal artists engaged were Miss Ella Russell, Miss Marie Brema, Mr. Henry Piercy, and Mr. David Hughes, whose rendering of the solo numbers in each work was in every point unexceptionable. The band and choir of about 400 executants claim more than an ordinary meed of praise for their admirable precision of attack, excellent tone, and just observance of gradation of sound, bidding fair to surpass the best traditions of the Society; and perhaps the *ensemble* of chorus, band, and soloists in the number beginning "Rex tremendæ majestatis" has never been equalled in Dublin for grandeur and sublimity of tone and expression. Mr. Horan was Organist and Dr. Joseph Smith occupied a handsome presentation Conductor's chair, which, with music stand, was the gift of the choir at the final rehearsal, to emphasise their appreciation of the indefatigable labours and distinguished merits of their talented Conductor.

The Chamber Music Recitals at the Royal Dublin Society's Theatre are now overcrowded on Monday afternoons. The quartettists, as usual, are Signor Papini and Messrs. Delany, Grisard, and Bast, with Signor Esposito, pianist.

Dr. Houston Collisson's benefit Concert took place in the Leinster Hall on the 18th ult., and attracted a large and fashionable audience. The soloists were Madame Rosina Isidor, Madame Marian McKenzie, Misses Liza Dorzi, Isabel Maddock, Mr. Philip Newbury, Mr. Bantock Pierpoint, Miss Kate Chaplin (violin), and Dr. Collisson (pianoforte). The programme included a Recital from Gounod's "Faust," with a miscellaneous second part.

The Dublin Choral Union announced a Concert to take place in the Antient Concert Rooms on the 25th ult., consisting of Beethoven's "Egredi," and, in the second part, a "Tone Scene," by Dr. Annie Patterson, entitled "St. John's Vision of Heaven." It is understood that this performance is preliminary to the production of the work at Chicago this year under the direction of the composer.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE most notable personality in musical circles, and one of the most familiar figures in the social life of Edinburgh, passed away, on the 13th ult., in the death of Mr. Lichtenstein. A short account of his varied career will be found in another column.

Professor Niecks surprised even his warmest well-wishers at the second Reid Concert given under his direction. The nervousness of last year has quite disappeared, and a really splendid orchestra responded readily to his beat. The strings were particularly good and well balanced, and the brass was excellent. Most refreshing was the tone of the real trumpet. The programme did not fall much short of the generous dimensions of last year, as it lasted fully three hours, but its interest was rich and varied. The "Egmont" and the "Fingal's Cave" Overtures, Liszt's "Festklänge," Mackenzie's First Rhapsody, and MacCunn's "Dowie Dens o' Yarrow" were the orchestral pieces. Herr Julius Klengel played a Concerto by Volkmann and several shorter pieces for the violoncello, and Mr. Reynolds in a few short arrangements from Bach, called forth the exquisite tones of the oboe d'amore for the first time, in Edinburgh, at least, within the memory of the "oldest inhabitant."

Fraülein Fillunger deserves every credit for her choice of songs. Beethoven's scena "Ah! Perfido," Schubert's "Gross ist der Herr," and two examples of the modern art song by Schumann and Brahms, so artistically sung as they were, proved a veritable treat, and her programme stands at the end of our season a grave reproach to many vocal artists whose names are better known. Mr. Francis Gibson accompanied with great taste.

Messrs. Paterson's sixth season of Subscription Concerts was brought to a successful close by a grand Orchestral Concert, at which Mr. Manns produced Brahms's E minor Symphony for the first time here. Mr. Willy Hess, who took the place of M. César Thomson, scored a great success in Bruch's G minor Concerto.

Mr. William Townsend gave a most interesting Pianoforte Recital in the Queen Street Hall on the 4th ult., in which he showed all his well known perfection of technique. Chopin's G sharp minor Etude was, perhaps, the greatest artistic success. The "Appassionata" was rather coldly played, but some of Schubert's "Wanderer" Fantasia was in every way satisfactory.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Choral and Orchestral Concert season proper came to an end on the evening of the 4th ult. with a performance of "Elijah." A couple of Chamber Concerts will actually complete the season's scheme, but their dates preclude notice in our present issue. Mendelssohn's work attracted an enormous audience to St. Andrew's Hall, and as the Glasgow Choral Union know "Elijah" almost to perfection, it goes without saying that the performance was an exceedingly fine one, and rendered remarkable, moreover, by Mr. Andrew Black's powerful exposition of the part of the *Prophet*. His coadjutors were Miss Medora Henson, Miss Sarah Berry, and Mr. E. Houghton; and at the close of the Oratorio Mr. Joseph Bradley (the Conductor) was accorded an ovation. On the 2nd ult. the "Creation" was produced, and on the evening of January 31 "Belshazzar" was given. The Choral Union, in presenting three oratorios within one week, had clearly accepted a responsibility of some consequence, and the management were thus justified in claiming the occasion as a "Choral Festival." The performances were, moreover, part and parcel of the Society's Jubilee celebration, an interesting epoch which may be signalled in other ways later on. Handel's long-neglected work was well sung throughout, and if the band had been in better order it would have been a very good thing. As regards the soloists, Mr. E. C. Hedmond, of the Royal Carl Rosa Opera Company, made a decided hit in the tenor rôle, and Mesdames Clara Samuelli and Patey, and Messrs. Norman Salmond and Grice amply sustained their reputations. The abiding popularity of the "Creation" was well attested by the dimensions of the audience, and in Haydn's Oratorio the choristers seemed to revel in their work. Mr. Hedmond was again the tenor soloist, but on this occasion he did not seem to be in thorough sympathy with his text. Mr. Salmond renewed his success in "Belshazzar," and Miss Antoinette Trebelli fairly carried everything before her. It is, indeed, many a day since a *débutante* held a local audience so spell-bound.

On the evening of the 8th ult. the annual *Conversazione* of the Choral Union was held, when Mr. Bradley was presented with an address and a purse of sovereigns, in recognition of his signal services on behalf of the Society. Mrs. Bradley was, at the same time, the recipient of a beautiful bracelet.

At Mr. William Townsend's Pianoforte Recital, on the 6th ult., the programme included examples of Bach, Beethoven, Schubert, and Liszt, and on the 9th ult. the Glasgow Quartet resumed their Concerts in the Queen's Rooms. On this occasion the players had the assistance of Miss Fanny Davies in Dvorák's Quintet in A (Op. 81), an inestimable advantage, and an experience, moreover, which ought to attract the attention of all local lovers of chamber music to these Concerts. The programme otherwise contained Haydn's Quartet in D minor (Op. 76, No. 2) and Beethoven's Sonata in A (Op. 69), for pianoforte and violoncello.

Macfarren's Cantata "May Day" formed the chief part in the programme submitted by the Caledonia Road United Presbyterian Church Choir on the 14th ult., and secured a very good performance, under the baton of Mr. Turnbull. At the final Concert for the season of the Greenock Choral Union "The Redemption" attracted a large audience to the Town Hall. Mr. W. T. Hoeck's chorists were in thorough sympathy with Gounod's impressive work, and while Misses Henson and Berry and Mr. E. Houghton gave great satisfaction, the honours fell to Mr. Frangon Davies, the bass soloist. The orchestra came from the Glasgow Choral Union, a compact phalanx of forty-five performers, Mr. Bates presided at the organ, and Mr. Hoeck conducted with conspicuous ability.

On the 16th ult. an excellent performance of Stainer's "The Crucifixion" was given in the Free West Church, Greenock, under the direction of Dr. Paton. The solos and choruses were sung, indeed, with unusual care, and the "Meditation" made an impression of no ordinary significance on the large congregation.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

AFTER a lengthy period of comparative idleness the Philharmonic Society has at last put forth its strength, and at the ante-penultimate Concert of the present season, on the 14th ult., the second and third acts of Wagner's "Flying Dutchman" were made to form the programme. The tendency both here and elsewhere in this locality seems to lie at present in the direction of adopting the more dramatic order of things than that which is generally recognised as the special property of the concert-room. Without, however, going further into that which is open to debate, congratulations may be extended to the premier local Society for giving anything at all which has not been worn threadbare. Sir Charles Hallé conducted with an amount of *verve* which recalled his earlier days as operatic chief during a period now passing out of the ken of the present generation. The eleventh Concert of the present season was fixed for the 28th ult., with Brahms's Symphony (No. 4) as the chief feature of the programme.

At the second Orchestral Concert of the Liverpool Sunday Society, on the 5th ult., in St. George's Hall, the Sisters Pauline and Elise Joran played respectively Mendelssohn's E minor Concerto for violin and G minor Concerto for pianoforte. The two Concertos have probably not been heard before at the same Concert, and certainly have never within recollection been performed under similar conditions by two sisters. The young ladies in question are *virtuosi* of high rank and hail from America. Other pieces given on the occasion in question were the Introduction to Act III. of Wagner's "Lohengrin" and Haydn's Symphony (No. 2 of the Salomon set). Mr. Argent, as usual, conducted the Concert, which was attended by an audience of 3,000.

The West Derby Philharmonic Society (under Mr. Cooper), the Bassett Choral Society (under Mr. D. O. Parry), the St. Michael's Choral Society, the St. Matthias Choral Society (under Mr. H. Jennings), and other smaller bodies have given Concerts recently, but no special departure is to be recognised in regard to such things except a performance of Mr. John Henry's Cantata "Olga," under the direction of the composer, at the Walton Institute. An orchestra of sufficient proportions to give very fair indications of the more ample intentions of the score, and a competent chorus had been retained, and having been thus introduced to the public, the work in question, which is interesting and tuneful, ought soon to make new friends.

At Warrington the Musical Society, under Mr. F. H. Crossley, gave a successful performance of Mendelssohn's "Elijah," on the 14th ult.

At the Liverpool Music School Mr. John Ross lectured on "The Violin, its History and Music," on the 16th ult., and at the same Institution an historical Song Recital has been promised by Mr. Barton McGuckin.

Mr. C. F. Lloyd has been lecturing to the members of the Liverpool Welsh National Society on music in the Principality, and has been hitting hard at the land of his fathers,

stating that Wales is fifty years behind the times. A great deal that followed this remark might be taken to heart with advantage by those who control the national Eisteddfodau. Mr. Lloyd advocated, in particular, the encouragement of orchestral music and the commissioning of works by native composers at these monster meetings, and he deprecated the retention of musical matters in the hands of local committees, whose views were often limited and inadequate. In place of the latter it was suggested that a special musical council should be formed in connection with these national festivals.

Mr. W. T. Best has been again ill and Mr. Grimshaw has been doing duty in place of the Corporation Organist in St. George's Hall. On the 9th ult. Mr. Best was, however, able to re-appear and gave the regular Thursday and Saturday Recitals, as well as that on Sunday, the 12th ult. A week later Mr. Grimshaw was again announced to take his seat at the Console.

Concerts have been given during the past month by the Liverpool Orchestral Society, conducted by Mr. H. S. Welsing in the absence of Mr. Rodewald, and by the Societa Armonica. In regard to the latter, Mr. Wilfred Cafferata has succeeded his father, recently deceased, as Conductor.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE production, at Sir Charles Hallé's Concerts, of the second and third acts of Wagner's "Flying Dutchman," came too late in January for due record to be made at the time of the efficiency of all concerned in the performance, of the entire preparedness of the choir, and of the really splendid dramatic singing of Miss Palliser, whose fame in this part of the world has been enhanced at each visit. May she come often. Possibly, amid present dearth of tune, Wagner might be regarded as a fertile melodist; still no one would imagine the Wagnerian song to be grateful to the vocalist. So that, without the scenic accessories which the composer deemed indispensable for due appreciation, Miss Palliser and Mr. Black should have been able, all through the work, to engage the full sympathy of the audience in such a story, proves the completeness and adequacy of unalloyed music, and should suggest a large field for enterprise.

Passing lightly over the programme of the 2nd ult.—at which Sir Charles Hallé's playing of Beethoven's Concerto in G was aided by the unusual crispness of the orchestral accompaniments under the admirable direction of Mr. Willy Hess, and the whole atoned to a great extent for the weariness and noise of Tchaikowsky's Fifth Symphony in E minor and for the melodramatic ambition of Saint-Saëns's "Danse Macabre"—the splendid rendering, on the 9th ult., of Beethoven's C minor Symphony, of "The Meistersinger" Overture, and (by Lady Hallé and Herr Hugo Becker) of Brahms's Concerto in A minor for violin and violoncello, must be chronicled. The vocal relaxations of the two evenings were supplied by Mdle. Landi and Madame Sandon.

But the most interesting event of the season was reserved for the 16th ult., when, after long expectancy, Dr. Hubert Parry's "Judith" was essayed for the first time here. That the great strength of the composer lies in his choral work has been abundantly proved—and most thoroughly, perhaps, in his twelve-part Psalm "De Profundis." And in "Judith"—although there are many places where interest is excited by the graceful placidity of the writing, or by the declamatory utterances of the heroine and the king—the most complete absorption is enjoyed in those contrapuntal choruses (such as "It is the gods' decree") wherein the solidity of construction aids, and is consecrated by, dramatic instinct. The choir appeared to feel the responsibility, and did ample justice to the care taken in the preparation of the work by Mr. R. H. Wilson. The band also was excellent, especially under the fact that the parts were played almost at sight. Of the solo portions the most rhythmic and developed fell to the tenor, and Mr. Edwin Houghton greatly advanced his reputation here by his delivery of them. The two boys acquitted themselves admirably, and Master Dodd elicited the warm plaudits of the audience by the unusual fervour which he threw into his part. The combined dignity and pathos of the Queen

was happily portrayed by Miss Hilda Wilson, and Mr. Watkin Mills did his best with the less developed and more rugged strains of the *Priest* and the *Messenger*. Upon *Judith* herself devolves the duty of infusing such life and energy into the story as may atone for the weakness of the character of *Manasseh* and for the long prevalence of somewhat mournful strains. The vocalisation of Miss Anna Williams was, of course, irreproachable; but, perhaps, a greater vigour of style would not only have more accurately brought out the character of the heroine, but have served to better balance the work generally.

The Orchestral Concert, on the 20th ult., of the Gentlemen's Society was interesting for many things. Mr. Santley's rendering of "L'Orage c'est calmé" (Bizet) was marked by all his accustomed finish, and his own "Ave Maria" could not fail to gratify his many friends. But the playing of Mr. Willy Hess in Mendelssohn's Violin Concerto proved that Sir Charles Hallé's splendid leader is almost equally valuable as a soloist.

Another novelty to a Manchester audience was the presentation, by the Vocal Society, under Dr. Watson, of Haydn's almost unknown "Stabat Mater." That it is a great work no one would contend; still it was interesting, in spite of occasional trivialities, especially in the solo parts, and a great want of that seriousness which we look for in sacred choral works, and in which the well-balanced choir of the Vocal Society usually appears to such advantage. The close similarity of the subject of the "Quando Corpus" to the theme of the setting of the same words in Rossini's hymn could not fail to attract attention; and another point worthy of remark is the employment in several of the movements of the small bassoon (in E flat), an instrument unknown in our orchestras.

The Pendleton Choral Union essayed an experiment which might give an idea to Concert-givers who have exhausted all ordinary modes of attraction, by the illustration, by limelight and changing views, of the different phases depicted in the music of the Cantata "The World's Changes," by the Conductor, Mr. Frederick Blacow. It is doubtful, however, whether the appeal to the eye, as well as to the ear, did not serve to draw the mind away from the music, and to disturb instead of concentrating the attention and effect.

Mr. Lane has striven hard to please his many patrons on Saturday evenings. The provision of vocalists has been so liberal that it is difficult to understand how even the crowded audiences could adequately repay the expenditure. These Concerts and Mr. Barrett's afford capital opportunities for the display of our local talent, as well as for the occasional introduction of London artists, and for that reason it would be a pity should the sinews of war prove insufficient.

But the display of local talent of which we are most proud was the readiness with which Mr. Frederick Dawson filled the gap caused by Signor Albeniz's inability to fulfil his engagement at the Gentlemen's Afternoon Pianoforte Recitals, on the 13th ult. For nearly two hours the young pianist kept his large audience in full sympathy while he interpreted a programme ranging from Brahms's Rhapsodie in G minor to Liszt's similarly named, but most different, Fantasy (No. 2) upon Hungarian Themes. That Mr. Dawson had attained unsurpassed power and variety of executancy was proved long ago; that he is now possessed of all the delicacies and refinements of expression necessary to a great artist was proved by the unanimous verdict of the listeners, that the most enjoyable and entirely successful *morceaux* were the strongly contrasted selections from Chopin.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

On January 26 Mr. and Mrs. Henschel appeared in Nottingham at the Sacred Harmonic Society's performance of "Acis and Galatea." Miss Montgomery and Mr. Henry Percy sustained the other principal rôles. The chorus again deserved the highest praise, and we doubt if it be possible to present a better rendering of "Wretched Lovers." In the miscellaneous second part Mr. and Mrs. Henschel sang most delightfully Mr. Henschel's pretty duet (in canon)

"O that we two." Beethoven's dramatic "Crugantino's song" was also finely sung by Mr. Henschel.

On the 2nd and 3rd ult. Mr. Frederick Dawson gave two Pianoforte Recitals to crowded audiences. His performance of programmes selected from the most diverse styles of classical music showed him to possess talent and versatility as an executant of the first order. He will be heartily welcomed on another occasion.

Mr. Charles Fry recited a selection from Shakespeare's "Merchant of Venice" in the Albert Hall on the 4th ult., before a keenly appreciative audience, who followed his performance with increasing interest. Mr. Fry was particularly successful in investing every one of his *dramatis personæ* with life-like character, his conception of *Shylock* being particularly impressive. The success of the Recital was much enhanced by the music performed by the Nottingham Amateur Orchestral Society and a choir of picked voices under the direction of Mr. Ralph Horner. This comprised the incidental music written for the second Act by Sir Arthur Sullivan, which includes a sprightly Valse, melodramatic music, Bourrée and Finale accompanying the revels, and a lovely Serenade very tastefully sung by Mr. Alfred Clarke. Additional music by Tours, Leslie, Higgs, and Pinsuti was introduced with good effect in the subsequent scenes.

Herr Ellenberger's second Chamber Concert, on the 16th ult., was signalled by a highly creditable rendering of the Brahms Pianoforte Quartet in G minor (Op. 25), by Fräulein K. Ellenberger, Herren Ellenberger and Carl Courvoisier, and Mr. Edwin Thorpe. Beethoven's Violin Sonata in F major (Op. 24), played by Herr and Fräulein Ellenberger, Beethoven's String Trio in G (Op. 9, No. 1), and three selections from Schumann's pianoforte music completed the programme.

The Philharmonic Choir made a new departure on the 23rd ult. in giving a performance of Spohr's "Last Judgment" and Professor Stanford's "Revenge," with full orchestral accompaniment. Unaccompanied choral music has hitherto been its chosen work, and it cannot but be with mingled hopes and fears that musical Nottingham sees this fine choir changing its policy and challenging a solution of the question whether the town can support two large choral societies in organising oratorios or kindred works on a complete scale.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

DURING the past four weeks Leeds has been more than usually occupied with musical pursuits. In the first place come the Subscription Concerts, the second and third of which took place within the comparatively short space of a fortnight. Both were of orchestral music, played by Sir Charles Hallé's band, without whose services the North of England would be in some danger of a symphonic famine. The programme of the former Concert, which took place on January 25, included Beethoven's Second Symphony; Mendelssohn's Violin Concerto, the solo part in which was very finely played by Mr. Willy Hess; and the "Ruy Blas" and "Guillaume Tell" Overtures. An emphatically "safe" programme; yet not a whit more so than that of the succeeding Concert on the 8th ult. At this were heard Mendelssohn's "Italian" Symphony; Beethoven's Fourth Pianoforte Concerto, in which Sir Charles Hallé played with a neatness and precision quite phenomenal in a septuagenarian; and the "Coriolan" and "Tannhäuser" Overtures. Bizet's "L'Arlesienne" Suite was also inserted as a *bonne bouche*. Madame Marian McKenzie was the vocalist on the former occasion, Miss Dews on the latter. On the 1st ult. Mr. Edgar Haddock gave the fourth of his series of Musical Evenings, the programme being supplied by the touring party of which Mr. Edward Lloyd is the star. On the 6th ult. a Chamber Concert was given by Mr. S. B. Wilkinson, a Leeds violin maker, the primary object of which was to demonstrate the excellence of his instruments. This it must be admitted to have done to a considerable extent; but it also showed the good quality of a quartet of native artists—Messrs. John Dunn, Harmer, Nichols, and F. Weston. In Schumann's Quintet they were joined by Miss Eisele, a brilliant and artistic pianist. The

most striking feature of the Concert was the powerful and romantic rendering, by Mr. Dunn, of Dr. A. C. Mackenzie's beautiful "Pibroch," which roused the enthusiasm of the audience to an extraordinarily high pitch. On the 11th ult. a Concert was given by Miss Fleischmann, a local violinist, who played Max Bruch's Concerto in G minor and Saint-Saëns's Rondo Capriccioso. Miss Louie Glenn, the pianist, displayed a delicate touch and considerable executive power in pieces by Chopin and Godard. At a Concert on the 16th ult., given in aid of a charity, the promoter, Mr. F. R. Spark, the Hon. Secretary of the Leeds Festival, succeeded in inducing Madame Albani, Miss Hope Glenn, Messrs. Ben Davies and Norman Salmond, together with Mr. Alfred Hollins (as solo pianist) and the clever Meister Glee Singers to give their services, the result being, as was to be expected, a crowded and enthusiastic audience and a very material addition to the funds of the charity.

At Huddersfield the Subscription Concerts have been pursuing their wonted course. The eighth of the series was given on January 24, by Mr. Edward Lloyd's party, and was a ballad Concert of the ordinary type. The ninth, which took place on the 7th ult., was, on the other hand, of high artistic value, and served to introduce Miss Wietrowetz, Dr. Joachim's gifted pupil, to Yorkshire. Miss Wietrowetz's playing of the *Andante* and *Finale* of Mendelssohn's Violin Concerto can be best described as a reflection, and that not a very pale one, of her master's rendering of the same work, and the impression her performance left was that she has succeeded, more than any other of Dr. Joachim's pupils with whom we are acquainted, in catching the spirit of his style. Miss Fanny Davies was the pianist, and joined Miss Wietrowetz and Mr. Whitehouse in a sympathetic performance of the revised version of Brahms's Trio in B major (Op. 8). The vocalist was Miss Liza Lehmann.

The Dewsbury Choral Society, under Mr. G. H. Hirst's honorary conductorship, gave a miscellaneous Concert on January 26. The powerful chorus was heard to especial advantage in Eaton Fanning's "Daybreak." Mr. Norman Salmond's singing of several solos was, however, the most attractive feature of the varied and interesting programme, nor should the pianoforte solos played by Mrs. Norman Salmond be allowed to be passed over without mention.

At Ilkley Subscription Concerts were given on January 23 and the 13th ult. On the earlier date Mr. Henrich was the pianist, and played solos by Brahms, Grieg, Liszt, Chopin, and Stojowski with exceptional brilliance. The vocalists were Miss Mabel Berry, Miss Lizzie Neal—an excellent ballad singer—Mr. Blagbro, and Mr. J. Coates. At the second Concert the five sisters who style themselves the "Fraser Quintet" supplied the programme, Miss Mabel Fraser and Miss Stella Fraser especially distinguishing themselves as violinists, and Miss Ethel Fraser showing herself to be a pianist of ability.

The Driffield Choral Society gave its inaugural Concert on the 14th ult., Cowen's "Rose Maiden" being the work selected, followed by a miscellaneous second part. The choruses were sung with precision by a choir numbering 100 voices, under the direction of Mr. Harold Shann, Organist of the Parish Church. The principals were Miss Edith Clay, Miss Lottie Sweeney, Mr. Shakespeare Robinson, and Mr. Chilver Wilson, all of whom combined to make the Concert a success.

A GOODLY company gathered on the 14th ult., in the Hall of "ye Antient Barnard's Inn," to "assist" at Mr. Dolmetsch's second Concert of Chamber Music of the seventeenth and eighteenth centuries. As on the previous occasion the interest and attractiveness of the performances were considerably enhanced by the Concert-giver's remarks on the peculiarities and merits of the pieces brought forward. Amongst these was an arrangement for three viols by Henry VIII., of an air "If love now reigned," concerning which Mr. Dolmetsch said that those present "might think it was too good for a king, but they must remember that its author in his youth was not expected to occupy the throne, but was brought up for the Church, the education for which, in those days, included thorough musical training, one of the good old customs it would be well to revive"—a sentiment which so pleased the audience that they encored the

music. Another pleasing piece was John Wilson's setting of "Where the bee sucks," which from its remarkable similarity to that subsequently written by Dr. Arne would seem to indicate that the "bump of acquisitiveness" must always have been a characteristic of the heads of composers. Other pieces favourably received were a Fantasia for six viols and harpsichord, by Richard Deeringe, interesting as showing a transitional stage; and a "Dialogue between a Nymph and Shepherd," by John Jenkins, sung by Miss Florence Monk and Mr. Fairbairn, the naive nature of the nymph's questions exciting considerable amusement. The pieces were played *con amore*, little Miss Hélène Dolmetsch's clever performances on the viol da gamba being greatly appreciated; in short, but one thing now seems needed to complete the old-world charm of Mr. Dolmetsch's Concerts—namely, an audience in contemporary costume.

THE West Hampstead Choral and Orchestral Society gave a very successful Concert on January 25, at the West Hampstead Town Hall, when Mendelssohn's 42nd Psalm and A. Goring Thomas's "The Sun Worshippers" were performed. The soloists were Miss Emily Davies, Messrs. Edwin Bryant, George W. Clifton, George Kentfield, and Percy Webster. Miss Emily Davies won much applause by her brilliant singing in "The Sun Worshippers." The other soloists acquitted themselves well. The second part of the programme was miscellaneous; the orchestra played with much spirit the first movement of Haydn's Symphony in C major (No. 7) and Mozart's "Figaro" Overture; Mr. Handley-Davies, the leader of the orchestra, played with much feeling a *Réverie* by Mr. Edward G. Croager; Miss Adela Drayton recited a selection from "Romeo and Juliet," displaying great histrionic ability; and Mr. C. W. Evans, who also presided at the pianoforte, played with much taste Brahms's Waltz in A flat and Chopin's Polonaise in A. The choir showed great improvement both in tone and attack as also expression in the quieter numbers. The performance was under the conductorship of Mr. Edward G. Croager.

THE first of the second series of Chamber Concerts at the North-East London Institute, Dalston Lane, was given on January 28. The programme included Dvořák's Piano-forte Quintet in A (Op. 81), Beethoven's "Kreutzer" Sonata, and Haydn's Quartet in G (Op. 77, No. 1). All the works were excellently performed, giving evidence of very careful rehearsal. The quartet party consisted of Messrs. René Ortmans, Miotowski, Batty, and Van der Straeten, and the pianist was Mr. Ebenezer Prout. The vocalist of the evening, Miss Rose Dafforne, gave an admirable rendering of Handel's "Chi vive amante," from "Poro," and Liszt's "Loreley," the latter song especially producing a great effect. The attendance was good, and there seems reason to believe that the effort being made by the managers of the Institute to further the cause of classical music will meet with the success it deserves.

THE Preliminary Examination in connection with the Associated Board of the Royal Academy and Royal College of Music of candidates who have entered for the approaching Local Centre Examinations, to be held at the different centres throughout the United Kingdom, was held on the 22nd ult. These examinations were, in the provinces, with few exceptions, held in buildings the use of which had been freely granted by the various University and municipal authorities concerned, whilst in the Metropolis, by the cordial co-operation of the Lord Mayor and Corporation, and the Managers of the City of London School, the large Concert Hall and several class-rooms in the School on the Victoria Embankment were utilised for the purpose. The examination lasted for three hours and was attended by a number of the members of the Associated Board.

MR. EDWARD CUTLER at Erard's Rooms, on the 23rd ult., gave a *Matinée* almost entirely devoted to his own compositions, comprising instrumental pieces, vocal solos, and part-songs. For the latter the quartet party consisted of Miss Teresa Blamy, Miss Edith Hands, Mr. A. Coward, and Mr. A. Strugnell, who appropriately led off the programme with an agreeable *morceau* called "Clear the way," "Slovanka" and an *Impromptu* in G major, as interpreted by Miss Florence Henderson, proved to be taking pianoforte sketches from Mr. Cutler's pen, and some command

of sentiment was exhibited in his Violin Romance in B flat, played by Mr. W. H. Bolt. Several of the songs introduced (notably "The story of our love," rendered by Mr. Strugnell) were marked by taste and feeling.

SIR CHARLES AND LADY HALLÉ'S Recital drew a very large audience on the afternoon of the 18th ult. to the Hampstead Conservatoire, and the programme was in every particular worthy the distinguished executants. Beethoven's Pianoforte Sonata in A flat (Op. 26) and the "Kreutzer" Sonata respectively headed and terminated the programme. Lady Hallé played in her neatest and most brilliant manner Tartini's quaint "Il Trillo del Diavolo" and Saint-Saëns's Introduction and Rondo Capriccioso in A minor. Her husband's lighter performances were the Minuetto Grazioso and Tambourin (Gluck and Hallé) and the Study in E (Paganini-Liszt). The accomplished pair were also heard together in Bruch's Swedish Dances (Op. 68, Book I.).

THE fourth of the Clapham Philharmonic Concerts was given at the Assembly Rooms on Thursday, the 9th ult. It consisted of a Lecture by Mr. Walter Macfarren on "The Pianoforte and some of its Composers," with musical illustrations. Tracing the rise and development of the instrument from Cristoforo to the present day, the lecturer began his exemplification by playing a piece by Haydn, and passed on to Clementi, Mozart, Dussek, Beethoven, Weber, Potter, Moscheles, Chopin, Schumann, and Sterndale Bennett—Mendelssohn was purposely omitted, the lecturer having devoted the whole of a previous evening to his music. The musical and literary excerpts were followed intently by a crowded and enthusiastic audience.

MENDELSSOHN'S "St. Paul" was given at St. John the Evangelist, Waterloo Road, on Sunday afternoon, January 29, when the soloists were Master Willoughby, Miss Florence Schilbach, Mr. Gilbert Denis, and Mr. Frederick Winton. On Sunday, the 19th ult., Sterndale Bennett's rarely heard Oratorio "The Woman of Samaria" was the work chosen. On this occasion Miss Gertrude Izard, Miss Isabel Lucas, Mr. Gilbert Denis, and Mr. Frederick Winton undertook the solo portions. Mr. S. S. Martyn conducted, while Mr. Henry J. B. Dart presided, as usual, at the organ. Mendelssohn's "Hymn of Praise" and a new setting of the 84th Psalm by Mr. Dart are announced for performance on the 19th inst.

At the "Benediction of the Rood" in St. Alban's Church, Holborn, on the 14th ult., Rossini's "Stabat Mater" was sung with orchestral accompaniment. The Church was packed and many persons were refused admission. The service was very impressive, owing to the circumstances under which it was given. The solos were well rendered by Masters Gough and Brown, Mr. T. Powell, Mr. John Probert, and Mr. James Blackney. The orchestra was excellent, and kept well in hand by the Conductor, Mr. Thomas Adams, Organist of the Church. Mr. John E. West presided at the organ. At the conclusion Gounod's Te Deum in C was sung. The Duke of Newcastle, the donor of the Rood, was present.

THE 288th consecutive monthly Concert of the St. George's Glee Union took place at Pimlico Rooms on the 3rd ult., when Sir A. Sullivan's dramatic Cantata "On Shore and Sea" was rendered in a highly creditable manner, the soloists (Miss Maud Bond and Mr. Harper Kearton) singing with perfect taste, and the choir performing its share of the work excellently. The first part of the Concert consisted of solos by the above-named artists, Miss Susetta Fenn, and Mr. S. Jamieson, and part-songs by the choir. Mr. F. R. Kinkeed accompanied and Mr. Joseph Monday conducted with his usual care and ability.

THE second Concert of the season given by the Woodside Park Musical Society took place at the Woodside Hall, North Finchley, on the 16th ult. The programme was of a miscellaneous and popular character, and contained Mendelssohn's "Judge me, O God," Dr. Bridge's "Crossing the Bar," and a Requiem for Lord Alfred Tennyson, "Ave! atque Vale," by the Society's Con-

ductor, Mr. Alfred J. Dye. Songs were contributed by Mr. T. R. Johnson and Miss E. M. Johnson, and instrumental pieces by Miss Preston (pianoforte), Mr. J. H. Frewin (violin), and Mr. Edmund Woolhouse (violoncello).

COLLECTORS of rare musical instruments, violoncello players, or philanthropic music lovers anxious to present some budding English Gérardy with an instrument worthy of his genius, will not fail to mark a big N.B. against an advertisement in our present number, in which the genuine Joseph Guarnerius violoncello, formerly in the possession of the late famous virtuoso Jules de Swert, is announced for sale. There will, no doubt, be a keen competition to obtain such a prize, and we trust that it may eventually be secured for this country.

A PERFORMANCE of Sir A. Sullivan's Cantata "The Golden Legend" was given at Brockley, on the 7th ult., by the St. Peter's Choral Society, conducted by Dr. C. J. Frost. The work was enthusiastically received by a crowded audience, who re-demanded two solos, a duet, and two choruses. The principals were Miss Medora Henson, Miss Marie Hooton, Mr. Harper Kearton, and Mr. R. E. Miles; and the accompanists, Mr. J. Curran and Mr. E. F. Barker, Mr. W. F. Sarjeant playing the bells.

A PERFORMANCE of Rossini's "Stabat Mater" was given at the People's Palace on Ash Wednesday, by the People's Palace Choral Society and orchestra, before a crowded audience. The soloists were Miss Effie Stewart, Mrs. Graham-Coles, Mr. O'Shaughnessy, and Mr. Egbert Roberts. Organist, Mr. B. Jackson; leader, Mr. W. R. Cave; Conductor, Mr. Orton Bradley. A miscellaneous selection of sacred music preceded the work.

ON Thursday, the 9th ult., Stainer's Cantata "The Daughter of Jairus" was given at Christ Church, Westminster Bridge Road, by the Choir of the Church. The solos were sung by Miss Edith Luke, Mr. Edwin Bryant, and Mr. W. P. Richards. Mr. J. P. Attwater presided at the organ, and Mr. J. R. Griffiths, the Organist of the Church, conducted. The Cantata was followed by a miscellaneous selection.

ON the 18th ult., at the Royal Institution, Lord Rayleigh commenced a series of six Lectures on "Sound and vibrations," which promise to be of considerable interest to musicians who concern themselves with acoustical phenomena. The opening Lecture necessarily travelled over more or less familiar ground, but the lecturer hinted that at subsequent discourses some new deductions from recent experiments would be brought forward.

THE students of the Brixton School of Music gave their second annual Concert at Erard's Rooms on the 4th ult. The character of the works selected and their interpretation testified abundantly to the excellence of the work carried on at this flourishing Institution, of which Mr. Fritz Hartvigson is president; Miss Annie Stocken, directress; and Mr. J. Shedlock, professor of harmony and composition.

AT the Concert by students of the Guildhall School of Music, held at the City of London School on the 22nd ult., Henry Smart's Cantata for female voices, "King René's Daughter," was performed. The solo parts were sung by Misses Jessie Bradford, Louie Bonham, Northcroft, and Coleman. The accompaniments were played by Miss Kate Augusta Davies.

SCHUBERT'S little-known composition "Sois tranquille" will be sung in French at the Swiss Church, Endell Street, Shaftesbury Avenue, during Easter. A well-trained choir will render the work, conducted by Mr. R. A. Northcott, he Organist of the Church.

AT a Congregation held in the Cambridge Senate House, on the 2nd ult., the Degree of Doctor of Music was conferred on Mr. G. J. Bennett, Professor at the Royal Academy of Music and Organist of St. John the Evangelist, Wilton Road.

WE are glad to learn that the support given to the London Chamber Concerts last season has induced the Director, Mr. G. A. Clinton, to give a second series of three Concerts at Princes' Hall, the first of which will take place on the 21st inst.

REVIEWS.

Richard Wagner's Prose Works. Translated by William Ashton Ellis. [Kegan Paul, Trench, Trübner and Co.]

NOTWITHSTANDING the fact that since the production of his tetralogy "Der Ring des Nibelungen," at Bayreuth, in 1876, Wagner has generally been regarded as one of the greatest, if not the greatest, composer of dramatic music that ever lived, and though his æsthetic and philosophical writings have been widely recognised as those of a deep thinker and pregnant with meaning, it is disappointing to learn that it has been impossible to find a firm of publishers in London of sufficient enterprise and readiness to undertake the publication of an English version of his prose works at their own risk. It is a matter of congratulation, therefore, that the London Branch of the Wagner Society, by furnishing an adequate subsidy, have put it into the hands of Mr. William Ashton Ellis, the indefatigable editor of the Society's quarterly journal, *The Meister*, to carry out this task. The scheme of supplying the members of the Society (as well as the outside public who like to buy) with bi-monthly instalments of Mr. Ellis's translations was inaugurated two years ago, and has been uninterruptedly carried on to the present. That the Society's surplus funds will be far better spent in this way than on the provision of Pianoforte Recitals of "Tristan und Isolde," &c., will not be disputed.

The operations of the past two years have resulted in the issue of a goodly volume of 422 octavo pages, printed in good bold type and on excellent paper. In addition to a few dedicatory lines to Frau Cosima Wagner, a preface by the translator, an appendix, summary, and index, it comprises the following of Wagner's works—viz., the author's Introduction to his "Collected Works," an "Autobiographic Sketch," "Art and Revolution" (with an Introduction), "The Art-work of the Future," "Wieland, the Smith," "Art and Climate," and "A Communication to my Friends." The volume covers a far wider field than one would be led to expect from the above summary of its contents. It is no exaggeration to say that in a clever and well-written preface Mr. Ellis, though he often appears in the light of a special pleader, has at one and the same time constituted himself one of Wagner's most enthusiastic historians and commentators; and having, to some extent, posed as his own reviewer, has left little for the reviewer proper to do but to re-echo his own words. It abounds in comments upon Wagner's literary essays now brought before us, and furnishes much information as to the circumstances which led to or accompanied their composition and publication.

Speaking of the early "Autobiographic Sketch," he tells us that this was originally written in 1843 for a German paper (*Zeitung für die Elegante Welt*), and was intended as a mere collection of notes which the editor, Heinrich Laube, was to extend into a more connected history, but which he produced as it stood, prefacing it with the remark: "The storm and stress of Paris have rapidly developed the musician into a writer. I should only spoil the life-sketch, did I attempt to alter a word of it." This, as Mr. Ellis avers, accounts for the touch of jerkiness in what is otherwise a life-like picture.

"Art and Revolution" and "The Art-work of the Future"—which, by-the-by, should not be confounded with "Music of the Future," written for Paris in 1860—we are told, mark a distinct epoch in Richard Wagner's thought, and, with "Opera and Drama," stand almost apart from any of his prose writings before or since. These two works were written, within the space of a few months, under the immediate influence of the events of 1849 in Germany. Wagner's own share in which Mr. Ellis has outlined in a little book, called "1849. A Vindication" (Kegan Paul and Co.). "Art and Revolution" is very properly characterised as "a poem, in everything but form"; for in it Wagner has painted a glowing picture of the condition of Art in the glorious days of Ancient Greece, with which he contrasts its decadence under the Roman Empire and in modern times, and finally suggests a plan for its rehabilitation.

In speaking of "The Art-work of the Future," Mr. Ellis

seems to have posed too much as a special pleader, and to have gone out of his way in his attempt to minimise Wagner's indebtedness to Feuerbach for certain terms of abstract nomenclature which, at a later date, Wagner confessed to have borrowed from this philosophical writer, and to have found prejudicial to his clearness of expression. The question of Wagner's indebtedness to Feuerbach seems to have been long ago settled by a foot-note to Mr. Edward Dannreuther's article on Wagner in the "Dictionary of Music and Musicians," in which, on page 367, he says: "Wagner came across a copy of Feuerbach's 'Das Wesen der Religion' in the writer's library and remarked: 'Solch confuses Zeug liess sich leicht in jüngeren Jahren—ist an- und-auf-regend—ich habe lang daran gezeihrt; jetzt (1877) war mirs aber unverdaulich.'"

After remarking that had space permitted he would have liked to point out the deep spirit of true religion and warm humanity that breathes through all these works of Wagner, despite their occasional wrestlings with formalistic dogma, Mr. Ellis goes on to speak of "A Communication to my Friends." Of this he writes: "If it had been penned as a fiction, it would probably have long ago been greeted as one of the most notable psychological studies ever written, and found a place in every library. . . . The most remarkable of the features of this work is the boldness that prompted an artist to stop short in the middle of his career and tell the world that was scoffing at him what he felt and how he worked. . . . From such a work the word 'self' is inseparable; but the extraordinary thing about it is that the author has had the daring to write of himself from an 'objective' standpoint, to record his weaknesses, and his faculties too, as though he were another man. No other eyes have ever seen Wagner, the man and artist, so clearly as he has seen himself in this 'Communication.'" These may seem to be strong words, but they are true.

When we said above that Mr. Ellis has to some extent posed as his own reviewer, we had in mind what he says in his preface as to his own share in the present volume. He admits that it would be affectation to pretend that the translation has not been an arduous task; but maintains that it was not such by reason of the unwonted difficulties often alleged to exist in the original; and further argues that anyone who has a moderate knowledge of German, and is accustomed to thinking a little deeper than the ordinary light literature of the day, can read Wagner's prose in the original and profit by it. We demur to this statement as it stands, but had he for "light literature" substituted "æsthetic, philosophical, and metaphysical writings" we should be fully in accord with him. In adducing instances of the difficulty of rendering German into English in a faithful and readable manner, he points to the fact that for philosophic and æsthetic terms we have to depend too much upon words of Greek or Latin derivation, whereas the German classic has at his disposal words that have sprung from the spirit of the language, and which, however philosophically used, have still a direct relation with what may be called concrete—as opposed to abstract—modes of thought. As an instance of English impatience in getting to the end of a sentence, which in translation often leads to misquotation and to splitting up a single sentence into two or three, he gives the following homely example: An English mother might tell her child "You may go into the garden," and off runs the child without waiting to hear the finish—"after dinner"; whereas the German mother would be more cautious, and say: "After dinner into the garden mayst thou go." Thus, says Mr. Ellis, in translating from German into English, one has always to be on the look-out for the saving efficacy of a comma—the most difficult thing of all to translate; for it is used in another fashion to ours, and often represents our semicolon. So one has to stand over one's rough transcript with a pepper-box of commas, semicolons, colons, and full stops, ready to spice it up for the English table.

Recalling the fact that when, during 1871-3, Wagner came to re-publish his pamphlets and dramas in book form, he decided on presenting them in the chronological order of their original appearance, it seems strange that Mr. Ellis

*"Such ebullient stuff is pleasant enough to read so long as one is young—it is exciting and suggestive—I fed upon it for a long time—nowadays, however (1877), I should find it indigestible."

should have diverged from this plan. He excuses himself by stating that in acting thus he was governed by the desire to lose no time in bringing out the real substance of Wagner's art-theories, which found their first unflinching voice in "Art and Revolution." Further, he wished to avoid the inconvenience of cutting "Opera and Drama" into two separate portions. To have included the prose of Vols. I. and II. of the "Collected Writings" in this opening volume would have involved a delay of two years, for they occupy a space as large as itself. He therefore deemed it best to reserve them for the last—probably the sixth—volume of the series, as "Wagner's Earlier Works." He promises, however, that the chronological order shall not be broken again. We venture, therefore, to express a hope that he will reconsider this determination; and this we do on the ground that Mr. E. Dannreuther's thoroughly adequate and reliable translations of "Zukunfts-musik" ("Music of the Future"), "Ueber das Dirigiren" ("On Conducting"), and "Beethoven," with its valuable Schopenhauer appendix, are still accessible, and that if, for the sake of furnishing a uniform edition of Wagner's Prose Works, it be deemed advisable to re-translate these, together with the "Programmatische Erläuterungen" ("Explanatory Programmes"), which have so repeatedly figured in concert programme-books, it will be well to leave these to the very last. With the translation of "Opera and Drama," "A Communication to my Friends," &c., which were commenced in the *Musical World* in 1855, the case is quite different, as they have long ago been out of print and, at this date, may therefore be regarded as non-existent.

As to the manner of Mr. Ellis's translations, which have evidently been a work of love, resulting from his veneration for the Bayreuth master, we have nothing but praise to award. He seems to have steered a middle course between the too verbally literal and the too free, and, while making it his first aim to furnish the exact equivalent of the sense of the original—as is apparent from the frequency with which, that there may be no misconception of Wagner's meaning, he has intercalated not only single German words but also complete sentences into the text—has, at the same time, fairly succeeded in reproducing the author's literary style. This, in common with that of his operas and music-dramas, each of which marks a distinct epoch in his career, underwent many changes, as will be apparent to any reader of the excerpts contained in the present volume, the composition of which ranges from the "Autobiographic Sketch" (1843) to the Introduction to his "Collected Writings" (1871). As Mr. Ellis has pointed out, the style of Wagner's prose will be seen in its progress from the terse and almost journalistic phrases of the "Autobiographic Sketch," through the somewhat involved but epigrammatic sentences of the "Art-work of the Future," to the calmly flowing periods of the two Introductions—i.e., to "Art and Revolution" and to his "Collected Writings."

For this reason the advice we offer to intending readers is that they should commence with the "Autobiographic Sketch" and then go on to the "Communication to my Friends," which is tolerably easy reading, before tackling the more difficult parts of the volume, and by this means gradually habituate themselves to Wagner's idiosyncracies and peculiarities of diction.

We cannot close this notice without congratulating Mr. Ellis on the highly successful manner in which he has so far progressed in a more than ordinarily difficult task, for the completion of which, at the present rate of issue, at least another ten years will be required. That the Wagner Society will hit upon some means of expediting this is much to be desired.

Musical Ornamentation. Part I. By Edward Dannreuther. (Novello, Ewer and Co.'s Music Primers, No. 37.) [Novello, Ewer and Co.]

THE information conveyed in "this little book"—as its author modestly calls it—is gathered from sources so numerous and so generally inaccessible, and the matters with which it deals are treated with such fulness of detail and wealth of illustration, that the volume when completed will be rather a history (we had nearly said an encyclopædia) than a primer of the subject. In the literal sense, of course, a history of musical ornamentation would amount practically to a history of melody, in all at least but

its simplest forms, and this Mr. Dannreuther's work is not, since he begins no earlier than the close of the sixteenth century, and deals less with the art of "Division" or "Figuration" than with the *Embellishments* of melody—"the curlicues and twirls," as he aptly calls them, *that are expressed by signs.* At first little or no distinction was made between ornaments proper and the various artifices of Division or Diminution. In the fifteenth and sixteenth centuries both were extemporised by singers, and players on the lute, organ, &c., according to taste and a system of more or less well-understood rules; but a little before the beginning of the seventeenth century the inevitable process of differentiation set in, and at the time of Bach and Handel we find that divisions are for the most part written out in full, a variety of signs remaining to express the ornaments. Bach, however, says Mr. Dannreuther, went even farther than this. "Not only did he accept the highly specialized signs and the practice of writing 'les agréments' in full, but, finding that the license of executants was still an impediment, he chose to incorporate many of the ordinary ornaments, and virtually to embody them in his text. . . . Thus it has come to pass that certain traditional ornaments fully written out form a *by no means inconsiderable part of J. S. Bach's figuration.* In the mature works of Bach's two greatest successors, Beethoven and Wagner, the instinct for a grand style has led to the almost total extinction of the graces as such, and to the absorption even of some of the simplest of them, witness the very frequent occurrence of the common turn broadly written out and fused with the context in Wagner's 'Tristan' and 'Meister-singer.'" This, the first part of the primer, consisting of about 225 pages, quarto, carries us from Diruta to J. S. Bach. It is chiefly for the purpose of illustrating the latter's ways by reference to antecedent practices that the details which it contains have been "gathered and grouped," for Bach, says our author, "appears to include everybody and everything." In the second part of the work "the use, partial perversion, and gradual disuse of Bach's ornaments up to the present day" will be traced.

The first section of the book consists of a long extract from Diruta's "Il Transilvano," a dialogue between a master and a pupil, in which the proper way of playing divisions and ornaments is clearly explained. Examples from the two Gabriellis, Merulo, and Sweelinck follow; and the next sixteen pages are devoted to the music of Byrde, Bull, and Gibbons, as seen in the "Parthenia." Vocal music next receives attention, Caccini, Monteverde, and Carissimi being quoted, and a number of graces written out being reproduced from Pratorius's "Syntagma." An important section is that devoted to Frescobaldi, whose directions for the correct performance of his works will probably astonish those who hold that the *tempo rubato* is only permissible in music written since Beethoven. Merseune, Christopher Simpson, Locke, Froberger, Purcell, Mace, Playford, Murschhauser, Kuhnau, Chambonnières, Lully, Rameau, Couperin, the Muffats, Corelli, Scarlatti, Handel, Tosi, Tartini, Dieupart, Marburg, Quantz, and many others furnish materials for the well-filled pages which follow, the last fifty of which are devoted to a minute and exhaustive study of the ornaments found in the works of Bach, and to a consideration of the fingering and *tempi* best suited to the performance of his music. The book generally is a mine, not only of information, but of thought, and the student or teacher—especially the latter—who overlooks it does a foolish thing.

Progressive Studies for the Pianoforte. Edited, arranged in groups, and the fingering revised and supplemented, by Franklin Taylor. (Twenty-five books.)

[Novello, Ewer and Co.]

THESE Studies, the majority of which have been selected from the standard works of the most eminent writers, include compositions by Clementi, Cramer, Czerny, Bertini, Duvernoy, Loeschorn, Lemoine, Kalkbrenner, Moscheles, Döhler, Steibelt, Berens, Köhler, Wolff, L. Berger, A. and J. Schmitt, Rosellen, and the Editor himself. Every teacher knows that in no department of pianoforte literature is the embarrassment of riches more often or more strongly felt than in that provided for the attainment of familiarity with the various branches of technique—the mere purchase of anything like a reasonably

complete collection of the Studies written for his instrument would impoverish the least impecunious of pianists—yet in none, perhaps, has the work of selection been more neglected. On this account alone Mr. Taylor's work would deserve the attention of musicians; but he has surely earned their gratitude by his classification of the selected materials. There are altogether nineteen groups, headed respectively "Five Finger Studies," "Scales," "Broken Chords," "Left Hand," "Arpeggio," "Velocity," "Figures in Sequence," "Broken Thirds, Sixths, and Octaves," "Shakes," "Double Notes," "Octaves," "Chords," "Staccato," "Repetition and Tremolo," "Part-playing," "Ornaments," "Accompanied Melody," "Extensions and Skips," and "Rhythm." The exercises in each of these groups are arranged progressively as regards difficulty; and it will be obvious from the list just given that the same arrangement obtains, to a certain extent, in the order of the groups themselves. To the experienced, therefore, Mr. Taylor acts as time and thought economiser; to the inexperienced, as guide, philosopher, and friend. The important matter of fingering has received careful attention. A uniform and consistent system having been kept in view throughout, it has not always been possible to preserve the original marking. This, however, has been adhered to as much as possible. The fifty-two books into which this admirable collection is divided contain something like five hundred Studies, a number sufficient for all but the most *enragés* of keyboard knights.

Two Sonatas in C and D major. By Walter Carroll.
Gigue, Elegy, and Scherzetto. By Algernon Ashton.
(Op. 63.)

Schneeflocken. Sechs Clavierstücke. Von Nicolai von Wilm. (Op. 8.) [Forsyth Brothers.]

Of the above pianoforte music the Sonatas have been written for educational purposes, and of the two the second is the more attractive. Mr. Algernon Ashton's three pieces are all clever, but, to our thinking, the expressive *Elegy* is the best of the set. The *Gigue* scarcely opens in "Gigue" style; in that respect, however, the section in the dominant is more satisfactory. The "Wilm" pieces are short and of light structure; still, they are not easy. All are skilfully written. There may be slight reminiscences of modern composers, but, for all that, the pieces may be described as fairly original. The "Mazurka" (No. 2), with its well-balanced rhythms, and the "Mélodie" (No. 3), with its interesting harmonic support, deserve special praise.

Quatrième Gavotte à l'ancienne mode. Pour Violoncelle avec accomp. de Piano. Par David Popper. (Op. 68.)

Largo à l'ancienne mode. Pour Violoncelle avec accomp. de Piano. Par David Popper. (Op. 69.)

Gavotte Ancienne. Pour Violoncelle et Piano. Par Leo Stern.

Sérénade. Pour Violon ou Violoncelle. Par Leo Stern.
[Robert Cocks and Co.]

THE two pieces by Popper, the accomplished violoncellist, are, as one would expect, admirably written for the solo instrument, and the music displays both skill and charm. The two by Leo Stern are also effectively written for the violoncello; they are light *salon* compositions.

The sweetest songs I ever sing; Revenge; Lullaby; The Daffodils. Four songs, all by L. Heritte-Viardot.

[Stanley Lucas, Weber and Co.]

THE composer of these songs displays both skill and earnestness. No. 1 is perhaps the least satisfactory; the melody is not particularly attractive, and the pianoforte accompaniment is somewhat tame. In No. 2 there is considerable variety of rhythm and the harmonies are bold; it is a decidedly effective song. The "Lullaby" attracts notice by harmonic colouring rather than by melodic charm. The last is bright and pleasing; its accompaniment will need careful playing.

Home. Scenes for the Pianoforte. By J. F. Barnett.
[Patey and Willis.]

THERE are moments in these pieces when the musical thought is not very strong, and indeed, at times, the influence of a certain composer is felt; but in two respects they deserve very high praise. Mr. Barnett expresses

himself in a perfectly natural manner, and also writes for the pianoforte as one having knowledge and experience. The "Fireside Tale" is a pleasing number; the "Cradle Song" has an attractive theme, but is somewhat long; the "Old Violin," with its realistic effects is not only clever, but, as music, is one of the most successful of the set. The Album, which consists of nine pieces, is dedicated to Princess Christian.

FOREIGN NOTES.

A DRAMATIC version of M. Pierre Loti's pathetic Idyll "Les Pêcheurs d'Islande" was brought out, on the 18th ult., at the Paris Grand Théâtre, under the direction of M. Eugène Porel. The adaptation is by M. Loti, in co-operation with M. Tiercelin, and some very effective and imaginative incidental music has been added to it by M. Guy Ropartz. The piece is remarkably well mounted, and met with a very favourable reception.

Berlioz's "La Damnation de Faust" was produced as an opera at Monte Carlo, on the 18th ult. M. Jean de Reszké sang the part of *Faust*, Mdlle. d'Alba that of *Marguerite*, and M. Melchissédec was the *Mephistopheles*. The performance also included a magnificent ballet, and the success of the experiment was in every way complete.

Wagner's "Die Walküre" is in active preparation at the Paris Grand Opéra, and the parts have been definitely cast, including MM. Van Dyck (*Siegmund*) and Delmas (*Wotan*); Mesdames Rose Caron (*Sieglinde*) and Bréval (*Brunnhilde*). The work is being mounted with very special care, in accordance with Bayreuth traditions—the composer's widow being, moreover, shortly expected in Paris to render any assistance in her power towards a worthy representation of the dramatically most powerful portion of the "Nibelungen" tetralogy. The first performance is expected to take place at the beginning of next month.

Wagner's "Der fliegende Holländer" was produced, under the title of "Le Vaisseau fantôme," last month at Lille, this having been the first performance of the work in France. Mdlle. Tylda, a talented young soprano, was the *Senta*, and MM. Cobalet and Dulin, formerly of the Paris Opéra Comique, sang the parts of the *Dutchman* and *Daland* respectively; M. Sinsolliet, since deceased, being the Conductor. The performance, which was witnessed by a number of well-known musicians and critics from the capital, seems to have been very successful.

Offenbach's comic opera "Les Contes d'Hoffmann" (first produced in 1881 at the Paris Odéon) was successfully revived last month at the Théâtre Lyrique, Paris.

The Rossini prize of the Paris Académie des Beaux Arts has been awarded this year to M. Henri Hirschmann, a young pupil of M. Massenet at the Conservatoire. The successful work, a Cantata, entitled "Ahasuerus," the verses by M. de Lassus, is shortly to be performed at one of the Concerts given at the Conservatoire.

The famous Amsterdam Choir, consisting of only some twenty members, under the direction of Herr Daniel de Lange, is just now in the French Capital, where it was announced to appear at the Châtelet Concert of the 26th ult.

Mdlle. Marie Panthès, a young pianist who seems to be much appreciated in Paris, was announced to give a Concert there, with the assistance of the famous Lamoureux Orchestra, on the 27th ult., at the Salle Erard. Her programme included Rubinstein's fine D minor Concerto and a liberal and varied selection of shorter pieces from the classics and the writers of the modern French school. Of the latter, M. Fissot was represented by a something bearing the cheerful English title of "Blue Devils." Perhaps Mdlle. Panthès will give us an opportunity of enjoying this effusion when she comes to London, as we are informed she intends to do in May next.

The new Théâtre Lyrique, formerly known as the Renaissance, in Paris, was opened, on January 30, with M. A. Messager's new comic opera, or, as it is styled, "comédie lyrique," entitled "Madame Chrysanthème," which was exceedingly well received.

M. Ernest Reyser's opera "Sigurd" was produced for the first time at Nice, on January 31, and met with a brilliant reception. The composer, who was present, received a perfect ovation from the audience.

M. Massenet's new opera "Werther" met with very successful performances last month at Brussels, Antwerp,

and Nice, as well as in a number of the leading provincial towns of France.

Another work by a French composer—viz., M. Widor's Ballet "La Korrigane," met with a highly flattering reception last month at the National Theatre, Buda-Pesth, in the presence of the composer.

According to the Leipzig *Tageblatt*, it is proposed to amalgamate the well-known Dresden Choral Societies—viz., the "Dreyssigsche," the "Neustädter," and the "Schumann'sche," under the direction of some eminent conductor to be appointed, and for the purpose of organising regular performances of choral works on a larger scale than has hitherto been attempted in the Saxon capital.

Herr Heinrich Vogl, the eminent tenor of the Munich Court Theatre, is just now arranging Concert performances in Leipzig and elsewhere, when he will introduce a number of songs of his own composition. Herr Vogl, as is well known, is an excellent musician, but has not, as yet, published any of his works.

A new opera, "Hagbart und Signe," by Herr Richard Metzendorf, has been accepted for first performance at the Weimar Hof-Theater, where the same composer's opera "Rosamunda" was brought out some years since.

A highly successful first performance of Signor Leoncavallo's opera "I Pagliacci" took place recently at the Royal Opera, Dresden. Signor Leoncavallo, it may be mentioned, is expected to visit London during the coming season, accompanied by Signor Sonzogno, the famous music publisher and "discoverer" of Mascagni.

The director of the Berlin Opera has acquired the right of first performance in Germany, for a period of ten years, of future operatic works by Herr Enna, the Danish composer, whose opera, "The Witch," has been so well received here, as well as in Weimar, Prague, and elsewhere. August Enna, we learn, was born in 1860, in the island of Laaland, and was apprenticed to his father, a shoemaker. It was only in his eighteenth year that he began to devote himself to the study of music, and for many years afterwards his life was a continued struggle for bare existence, until the performance of the above-named opera at the Royal Theatre, Copenhagen, brought his name prominently before the public. The first production, at Berlin, of Enna's new operatic work "Cleopatra" is shortly to take place.

Antonín Dvořák has been elected a member of the Berlin Royal Academy of Arts.

Special performances were announced last month in Germany and elsewhere in commemoration of the tenth anniversary of the death of Richard Wagner. At the German Theatre in Prague a cycle of the master's stage works, commencing with the resuscitated early opera "Die Feen" and concluding with the "Nibelungen" tetralogy, took place, under the energetic management of Herr Angelo Neumann. At a final commemorative performance here portions of "Parsifal" (non-scenic) and Beethoven's Ninth Symphony were to be given. It may be added that the present is the seventh occasion of the complete production of the giant Tetralogy at the Prague Theatre.

Bizet's lately revived opera "Djamileh" was performed for the first time at the Leipzig Stadt-Theater on the 3rd ult., with great success.

The opera "Spartacus," by the Italian composer, Pietro Platania, is in course of being mounted at the Royal Opera of Berlin, where the composer's name has been already most favourably known by some sacred works performed by the Cathedral choir. Signor Platania, who has entered the field of opera somewhat late in his career, is in his sixty-fifth year, and occupies the post of Director at the Conservatorio of Naples.

Wagner's "Der Ring des Nibelungen" was produced between the days of January 30 and the 4th ult. at the Royal Opera, Buda-Pesth, for the first time in its entirety in the Hungarian language. The Conductors were HH. Erkel and Josef Rebeck.

The newly established Bayreuth training school for lyrical artists only numbers, at present, seven female and five male pupils. The committee of management not having succeeded in securing, as was hoped, the services of Fräulein Marianne Brandt, Herr Eisner, an actor at the Mannheim Theatre, has been engaged for the dramatic class.

A series of special performances of some of Wagner's

operas is announced to take place from August 13 to September 30 next, at the Royal Opera, Munich, for which purpose engagements have been entered into with the most eminent Wagner interpreters of the day. There will be no festival performances at Bayreuth this year.

A new three-act comic opera "Der Landstreicher," the libretto (founded upon Holtei's novel "Die Vagabunden") by L. van Horst, the music by Alfred Oehlschlegel, was brought out with great success, on the 4th ult., at the Wilhelm Theater, Magdeburg.

The fiftieth anniversary of the foundation of the Leipzig Conservatorium will be celebrated by that world-famed Institution on the 10th inst.

Anton Rubinstein was announced to give a farewell Concert at Bonn on the 18th ult., the proceeds of which were to go to the fund in connection with the Beethoven-Haus.

Johann Strauss's new operetta "Ninetta" was brought out in the latter half of January at the Friedrich Wilhelmstadt Theatre of Berlin, without, however, finding much favour in the eyes of the public; it has already been withdrawn from the repertory.

A new opera, "A Daughter of Granada," by the Swedish composer Christjernsson, was brought out with conspicuous success last month at the Royal Theatre, Stockholm.

Baron von Putlitz has been appointed Director of the Court Theatre in Stuttgart.

Mr. Henry Such, a young English violinist, made a very successful first appearance in Berlin at a Concert recently given at the Singakademie, supported by the Philharmonic orchestra, under direction of Herr Herfurth. The young artist more particularly gained applause in his rendering of the Concerto in F sharp minor, by Ernst, and the local papers speak in terms of praise both of his technical and general artistic acquirements.

We read in the *Frankfurter Journal* of the highly favourable impression created by an English pianist, Miss Mabel Seyton, at a recent Concert of the Frankfurt Philharmonic Society, by her interpretation of pieces by Brahms, Chopin, Liszt, and others.

A string quartet party of Bohemian artists, MM. Hoffmann, Suk, Nedbal, and Berger, have created quite a sensation in the Austrian capital these last few weeks by their admirable interpretation of chamber works by Smetana, Dvořák, and Idenko Fibich, nearly all of which were entire novelties to Viennese audiences.

In connection with the Columbus celebrations, two ballets have recently been brought out in Italy, in which the great navigator figures as the hero—viz., at the Regio, of Turin, a "Cristoforo Colombo" by Danesi, the music by the Maestro Guglielmo Branca; and at the Guillaume Theatre of Brescia, one with a similar title by Bruner, the composer being Signor Angelo Chibbaro.

The *Teatro Illustrato*, a musical and dramatic journal published for some twelve years by Signor Ed. Sonzogno, has ceased to appear since the beginning of the present year.

A new two-act operetta, "La Potenza di una Coda," the music by the Maestro Bernardino Lanzi, was produced last month with much success at the San Gemini Municipal Theatre.

A new ballet-opera, entitled "Irene," the music by Alfredo Keil, a Portuguese composer, whose opera "A Donna Branca" was brought out with great success at the San Carlos Theatre in Lisbon, is shortly to be produced at the Regio Theatre of Turin.

CORRESPONDENCE.

THE "EROICA" AND ITS CRITICS.
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It may interest the writer in *Musical News*, as well as your readers, to learn Beethoven's own reply to contemporaneous criticism on the length of the "Eroica Symphony," as recorded by Ludwig Nohl: "If I wrote one to last an hour, they ought to find it short enough!"

Yours faithfully,

HENRY KNIGHT.

4, Umfreville Road, Harringay, N.,
February 4, 1893.

FOLK-TUNES IN BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Referring to your Beethoven Number, I find, on p. 28, a short article on "Folk-Tunes in Beethoven's Orchestral Works." The most conspicuous example of his utilising "Volkslieder" is surely in the *Rondo* of the Piano-forte Concerto in C, viz.:—



This is note for note the Austrian Folk-song "Zu Mantua in Banden der treue Hofer sass."

I am, Sir, yours very faithfully,
Copenhagen. R. L.

TECHNIQUE v. TASTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I, through your influential journal, draw attention to what the undue development of technique seems to be doing for our organists?—undue, because not accompanied by a similar development of taste and general musicianliness. They become perhaps such gymnasts of the pedal-board that they can play nothing without a display of this facility. One often hears every verse of a long Psalm accompanied by the pedal—the lowest part of the Service or Anthem ditto—often even the tenor part of a Fugue played on the pedal organ because there may be no bass part for the poor feet. These gentlemen do not seem to trouble themselves about the composer's intentions. Dr. Stanford or Sir John Stainer may mark a passage *senza Ped.*, and may even put rests for the pedal part—no matter, boom go the 16 and 32-ft. all the way through.

Then there are organists who cannot keep their fingers from the keys. The composer may write rests for the organ part, but our organist wishes to show that he can read from the four-line stave (prodigious!) and so brutally destroys the effect intended, say by Spohr in "Blest are the departed." I trust that Sir John Stainer's recent remarks on technique will not be overlooked by organists.

Yours truly,
MUSICIAN FIRST, ORGANIST AFTERWARDS.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASKEW.—A performance of Haydn's *Creation* was given by the Choral and Orchestral Societies on the 9th ult., the soloists being Miss Pierce, Mr. Oldroyd, and Mr. Dewhurst, whose artistic rendering of the various solos was greatly appreciated. The orchestra played with much expression. Owing to the much regretted illness of Dr. Wilks, the conductorship was undertaken at very short notice and with great ability by the Rev. S. Longden.

BANDON, CO. CORK.—The second Concert for the season was given by the Philharmonic Society on the 7th ult. in the Town Hall. Locke's Music to *Macheth*, which formed the first part of the programme, received an excellent rendering by the Society. The orchestra

was ably led by Mr. T. A. Ludlow-Hewitt, with Miss Beamish at the pianoforte. Miss Ethel Johnston, Mr. McGovern, Mr. Lee, and Mr. Hewitt Poole sang the solos very efficiently. The choruses were given throughout with steadiness and precision. The second part consisted of a miscellaneous selection, the principal vocalists being Mr. J. Murphy (Arnott Scholar, Cork) and Mr. Cowperthwaite, a clarinet solo, Eighth Air Varié, by Mr. J. Cronin, was much admired. Mr. J. P. Mills conducted.

BANGOR.—Mr. T. Westlake-Morgan, the Cathedral Organist, has been arranging a series of Winter Organ Recitals in the Cathedral, in aid of a fund to improve the organ. Amongst those who are assisting him to give these Recitals we notice the names of Dr. A. H. Mann (Cambridge), Mr. B. Jackson (People's Palace), and Mr. John Williams, of Carnarvon. A novel Carol Service, at which the nave was crowded, took place at Christmas time; while the *Crucifixion* will be given in Holy Week, and several Choral Festivals in the summer.

BASINGSTOKE.—On January 31 the Harmonic Society gave a performance of Mendelssohn's *Hymn of Praise*, in the Town Hall, with full orchestra. The soloists were Mrs. Clare Wright and Mr. Herbert Clinch. The chorus and orchestra were very praiseworthy, and the whole performance was a great success. Mr. J. S. Liddle led the orchestra and in the second part played a portion of Moszkowski's Violin Concerto. The Minuet from Schubert's Octet was also included. Mr. W. H. Liddle conducted and Miss Arkwright and Mr. A. D. Arnott accompanied. There was a crowded audience.

BELFAST.—On the 2nd ult. a most successful Concert was given in the Parochial School House, Newtownbreda, by the Church choir, assisted by several amateurs, in aid of the fund for Church expenses. The Concert was conducted by Mr. Eustace Purdon, Organist of the Parish Church. It is intended by the Rector to have one or two other Concerts in aid of various objects, and as this locality is an important suburb of Belfast they will no doubt be much appreciated.

BERKHAMPTSTEAD, HERTS.—A very successful Concert in connection with the School, and under the direction of Mr. J. T. Bavin, was given in the Town Hall, on the 13th ult. The artists: Miss Ethel Winn, Miss Bessie Grant, Mr. A. Weston, Mr. H. J. Durance, and Mr. E. Jackson, acquitted themselves admirably; but Miss Grant and Mr. Jackson deserve special mention for their singing. Mr. J. Saunders (violin) and Mr. A. Cole (pianoforte) were very successful, and Mr. Bavin accompanied throughout the evening. The programme concluded with Shelley's "To the night," well rendered by the masters of the School, for whom it was specially set as a part-song by Mr. Bavin.

CHELSEHAM.—Herr Lortzing's Choir Concert took place at the Rotunda on Tuesday evening, the 7th ult. Reinecke's Cantata *Rosbud and Snowdrop*, for female voices, stood first on the programme, and was very successfully rendered. Solo parts were sung by Mrs. F. Daubeny and Miss A. Boissier, and the recitation given by Mrs. Ringer. Dr. A. E. Dyer accompanied, and in the second part played a very attractive solo of his own composition, responding to a hearty encore with an arrangement of the Pilgrims' Chorus from *Tannhäuser*. Three part-songs for mixed choir, two pieces for the Guitar Band, and a duet from "Marta," sung by Mrs. F. Daubeny and Mr. R. Prior, completed a programme which was well rendered throughout.

CHIGWELL.—The Parish Church choir was augmented by the choirs of the Grammar School and the Parish Church, Loughton, for the special Evensong on the 2nd ult., in connection with the Dedication Festival. The music, which was under the direction of Mr. Henry Riding, included Gadsby's Evening Service in C, Barnby's "O how amiable," and an Organ Recital from the works of German composers.

DEAL.—The Deal and Walmer Choral Society (newly formed), under the capable conductorship of Mr. T. Troman, gave a capital rendering of Barnett's *Ancient Mariner* at St. George's Hall, on Thursday, the 2nd ult., before a large and enthusiastic audience. Miss Susannah Pierce, Mrs. Hugh Massey, Mr. Halward, and Mr. Byron Dewhurst acquitted themselves admirably as the soloists. A small body of instrumentalists, led by Mr. W. P. Mathews, supported the voices in the Cantata. The second part was miscellaneous, opening with Schumann's E flat Quartet: Mr. Mathews (violin), Mr. Hammond (viola), Mr. Henniker (violinello), and Mr. Troman (pianoforte).

EPFING.—The Choral Society gave a successful Concert in the Church Room on January 25. The programme included Schubert's *Song of Miriam*, the soprano solo being artistically rendered by Miss Carrington. Messrs. James Bell and Arthur Strugnell contributed songs, and Miss M. Elder a violin solo. Miss Cooke played Pauer's "Cascade," and, as an encore, Weber's "Invitation." Messrs. Horace Norton and Allan Clark accompanied, and Mr. Donald Penrose conducted.

EYDON, NORTHANTS.—The Choral Society gave its second Concert on Friday, the 3rd ult., before a very crowded and attentive audience. The work given was J. More Smeton's dramatic cantata *King Arthur*. The performance throughout was highly satisfactory, the choruses being given with a precision and spirit which did the members great credit. The soloists were—Guinevere, Miss Pettifer; King Arthur, Mr. C. J. Golby; Sir Bedivere, Mr. G. Thompson; while the double part of Merlin and Conductor was essayed by Mr. J. T. Andrews, Organist of the Parish Church and Hon. Secretary and Conductor to the Society. The receipts were highly satisfactory, nearly £10.10s. being taken. The instrumental parts were ably sustained by a small orchestra composed as follows: pianoforte, Mrs. G. Thompson; American organ, Mr. A. Walker; first violins, Dr. Jacobs and Mr. A. Fletcher; second violin, Mr. F. Wells; cornet, Mr. C. Hatton. Eydon is a village containing barely 400 inhabitants and is ten miles from a town. The Choral Society numbers forty members—more than ten per cent. of the population.

HASTINGS.—Two capital Concerts were given by Miss Florence Lenton at the Public Hall, on Wednesday, the 8th ult. Amongst others she was assisted by Miss Minnie Chamberlain, Miss Angela

Vanbrugh (violin), and Mr. Lawrence Kellie. Miss Lenton has a powerful yet sweet and sympathetic soprano voice which she uses artistically. The arrangements were admirably carried out by Mr. S. Sherrington Chinn.

HEMEL-HEMPSTEAD.—The Choral Society brought its fifth season to a close with a very creditable performance of Handel's *Messiah* (Parts I. and II.) in the Town Hall on the 7th ult. The solos were well sustained by Miss Kate Fusselle, Madame Eliza Thomas, Mr. W. Anstice, and the Rev. P. E. Tuckwell. The accompaniments were ably rendered by Mrs. Clark-Hill (pianoforte), Mr. R. J. Aford (harmonium), and a small band. Mr. Frank Gatward, of Berkhamstead, was, as usual, Conductor. The Concert was well patronised, and proved to be most successful.

HEREFORD.—Mr. George Robertson Sinclair gave his twentieth Organ Recital in the Cathedral on Monday, the 13th ult. The programme included works by Bach, Haydn, Beethoven, Mendelssohn, Schumann, and Gounod. The vocalist was Miss Jessie King.

ILFORD.—A high-class Concert was given in the Reading Room, on the 10th ult., by Mr. Fred Brand. The artists were Miss Ada Loaring, Miss Knowles, Mr. Herbert Clinch, Mr. Herbert Gadsdon, Mr. Antonio Medcalf, and Mr. H. Kiding (accompanist).

LEE.—On the 1st ult. a special Evening Service was held at St. Mildred's Church, when *The Messiah* was given, the choir, largely augmented for the occasion, numbering about 100 voices. The soloists were Mrs. Dilly, Miss L. Etheridge, Mr. Taylor, and Mr. W. Dilly. Mr. F. L. Kett (Choirmaster) conducted with his usual skill, and Mr. S. G. Mayor (Organist) presided at the organ.

LOUGHTON.—An Organ Recital and Special Service was given in the Parish Church on the 8th ult. Mr. Henry Riding played compositions by Deshayes, Handel, Wagner, Haydn, Guilmant, Rossini, and Driffield; and the choir, directed by Mr. F. Brand, sang Anthems by Barnby, Handel, and Roberts.

MALVERN (VICTORIA, AUSTRALIA).—The Orchestral and Choral Society gave the first Subscription Concert of its second season, 1892-3, on Tuesday evening, December 13, in the local Shire Hall, in the presence of a very large and enthusiastic audience. The principal piece in the programme was Gade's *Erl-King's Daughter*, which occupied the first part. The solo parts were undertaken by Miss Fanny Bristow, Miss Alice King, and Mr. S. J. Bruce, who sang the music allotted to the Erl-King's Daughter, the Mother, and Olaf respectively. The choruses were well rendered. Mrs. J. P. Clarke and Mr. H. I. Bilton rendered invaluable assistance at the pianoforte and organ, and the work was conducted by Mr. J. Hasler. The second part consisted of miscellaneous selections. The orchestra, conducted by Mr. Bilton, contributed three numbers, including the Intermezzo from *Casualteria*, and accompanied Mendelssohn's Capriccio in B minor (Op. 22), the pianoforte solo of which was played by Mr. J. Hasler. The second Concert will be given early in April.

MORECAMBE.—The Musical Society gave a performance of *The Messiah* in the Winter Gardens, on the 8th ult., before a very large audience. The principals were Miss Marjorie Eaton, Miss Pendlebury, Mr. Child, and Mr. Cradock. Mr. Nuttall led the orchestra. The chorus, numbering 100, showed how carefully Mr. J. W. Aldous had trained them.

NEWPORT, SHROPSHIRE.—On the 14th ult. the Choral Society gave a Concert under the patronage of the Duke and Duchess of Sutherland and leading gentry of the neighbourhood. There was a crowded audience and a very good performance, the works given being the *Daughter of Jairus* and *Hear my Prayer*. Solos: Miss Matthews (soprano), Mr. Carr (tenor), Mr. A. Brotherhood (bass). In the second part the band, led by Mr. Hood, gave a selection from the *Mountebanks* and Zavalta's "Wee bit of heather," and Miss Matthews and Mr. Brotherhood each a song. Mr. Smart conducted as usual.

NORTHAMPTON.—An evening Concert was given at the Town Hall, on the 10th ult., by Mr. Frank Hollis, who was assisted by Miss Blanche Powell (Mrs. Frank Hollis), Miss Greta Williams, Mr. S. Heath, and Mr. Bernhard Carrodus. The large hall was filled to overflowing by a very enthusiastic audience.

READING.—Several Organ Recitals have been given lately in the Town Hall with complete success, by Mr. Tirbitt. Programmes have been devoted exclusively to the music of England, France, and Germany; and others have included music of the three countries. A Recital of English music will be given on the 6th inst.

ST. GERMANS.—Two very successful Concerts were given in the Town Hall on the 2nd ult., by the St. Germans Church Choir, assisted by Mr. John Hele, Mrs. Hele, Miss Harris, Mr. Tanner, and Mr. C. F. Hocking, under the conductorship of Mr. F. S. Hawke, Organist of St. Germans Church. A novel feature in the programme was a comic operetta by S. Hardcastle, "Sing a Song of Sixpence," by the choir-boys in costume. Lord and Lady St. Germans kindly lent the scenery and stage accessories. The youthful actors acquitted themselves wonderfully well, reflecting great credit on Mr. Hawke, who had trained them. The Choir gave several part-songs, which helped to complete a most attractive and effective programme.

ST. NEOT'S.—On the 7th ult. Haydn's *Creation* was given by the resuscitated Choral Society, under the conductorship of Mr. A. C. Edwards, Organist of the Parish Church. The choruses were well rendered by about fifty voices, accompanied by a pianoforte and harmonium. The solos received full justice from Mrs. John Stott, of Peterboro', Mr. R. A. Stott, and Mr. J. B. Smith (Peterboro' Cathedral). The Concert was a complete success and thoroughly appreciated.

TOTNES.—A very successful Concert was given in the Assembly Rooms of the Seaside Stars Hotel, on Thursday, the 2nd ult., by Miss Florence M. Adams, a violinist of considerable talent. She was heard in two movements from the Sonata in C minor (Op. 45) by Grieg—the pianoforte part of which was ably played by Mr. G. L. Loan, Organist

of Bridgtown Church—and in a "Bolero" by E. J. German, for which she received a well-merited encore. The other artists who assisted at the Concert were Miss Mutton (soprano), Mr. Dean Trotter (tenor), Mr. W. Balhatchet (baritone), Mr. A. J. James (violin), and Mr. A. J. Pomeroy (violinello), who all acquitted themselves well and contributed much to the enjoyment of a large and appreciative audience.

ULVERSTON.—On the 3rd ult. the members of the Choral Society, under the leadership of Dr. Brown, of Barrow, gave an excellent performance, in the Holy Trinity Schoolroom, of A. R. Gaul's historical Cantata *Joan of Arc*—a composition of considerable musical and dramatic interest. There was a good and thoroughly appreciative audience, but the performance was not patronised so largely as its general excellence merited. The characters in the Cantata were ably supported by Madame Laura Smart, Mr. Hughes, and Mr. Telfer. Miss Benson presided at the pianoforte and Mr. Griffiths at the harmonium.

WATERFORD.—The Philharmonic Society gave a Recital of *Maritana* in the City Hall on January 31. The whole of the principal characters (with the exception of the *title-role*) were taken by members of the Society. The Committee secured the services of Miss Marjorie Eaton for *Maritana*, and her sweet, clear, flexible voice gave unqualified satisfaction to a crowded and brilliant audience. The whole reflected great credit upon Messrs. Ashworth and Colverford, the Conductors.

WINDSOR.—A very successful Sacred Concert was given at the Baptist Chapel on January 26 by the Æolian Glee Union, of London, assisted by Mr. J. P. Attwater. The unaccompanied renderings of "O Gladsome Light," "Lift thine eyes," and "God is a Spirit," by members of the Union, together with some pianoforte improvisations by Mr. Attwater, met with much appreciation, and the Concert concluded with a spirited performance of that gentleman's setting of "Abide with me" in anthem form. Mrs. Barthorpe was the accompanist.

WORTHING.—The Sacred Harmonic Society celebrated its twenty-first year with a fine performance of Costa's *Eli* on the 8th ult. Madame Emily Squire, Miss Marie Hooton, Messrs. E. Branscombe, G. Fielder, and W. H. Breton were the soloists, and Dr. F. J. Read conducted.

ORGAN APPOINTMENTS.—Mr. Percy Alderson, Organist and Choirmaster to the Parish Church, Kingston-on-Thames.—Mr. W. H. Sampson, Organist and Choirmaster to St. Luke's, Redcliffe Square.—Mr. Henry E. Maggs, Organist and Choirmaster to the Parish Church, Didsbury, Manchester.

CHOIR APPOINTMENTS.—Mr. Thomas Sweeney (Solo Bass), to St. Anne's, Soho.—Mr. Walter J. Hobson (Choirmaster), to St. Martin's-in-the-Fields, Liverpool.—Mr. W. A. Pittman (Alto), to St. Luke's, Westbourne Park.—Mr. S. J. Thompson (Bass), to St. Paul's, Knightsbridge.—Mr. Charles Ray (Alto), to Lichfield Cathedral.—Mr. George Green (Principal Tenor), to the Liverpool Cathedral.—Mr. George Trotman (Bass), to St. Luke's, Westbourne Park.—Mr. Wakeling Dry (Choirmaster), to All Saints', Westbrook, Margate.—Mr. W. P. Richards (Principal Bass), to Christ Church, Westminster Bridge Road.

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Eye hath not seen, nor ear heard	Whitsuntide.

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